INTERIOR DESIGN

AND DECORATION

MARCH, 1941

In the Wurlitzer Spinette 591, illustrated below, is embodied an entirely new principle in piano design. A new, continuous side construction permits an unobstructed flow of tone, which is given greater volume and resonance by the wide grille of the perfected Concert Tone Chamber

Here, indeed is true smartness

WURLITZER

A NAME FAMOUS IN MUSIC FOR OVER 200 YEARS

Here is a piano that appeals to music lovers and home lovers alike. Its compact design makes it fit into any living room. It goes well with any type of furniture. There is true smartness, unerring good taste, and true elegance of simplicity in every exquisite line.

And you'll find this splendid piano equally satisfying to good musicians. Wurlitzer has endowed it with a tone worthy of a large piano by many technical innovations. Some of these are the patented Augmented Sounding Board, the Controlled Tone Louvers, the Concert Tone Chamber. Action is easy and responsive. It has a full size—88-note—keyboard.

The Wurlitzer Model 591 is but one of many attractive Wurlitzer Spinette models—all superb values. See this piano and the many other models at your Wurlitzer dealer. Write today for a handsome brochure containing reproductions of Wurlitzer styles—spinettes, grands and uprights—many in the new plastic fabric, Kordevon, available in a variety of pastel colors that harmonize with any decorative scheme. The Rudolph Wurlitzer Company, De Kalb, Illinois.

The Rudolph Wurlitzer Company, De Kalb, Illinois

Apart from the pure beauty of line and finish apparent in every piece that comes from the workshops of Jacques Bodart, close inspection will reveal an excellence of craftsmanship in every detail of construction.
Jacques Bodart, Inc.
ANTIQUES & REPRODUCTIONS
385 MADISON AVE.
NEW YORK
LOS ANGELES: 816 So. Figueroa St.
PARIS: 11, Rue Payenne

THE SUSPENDED LIGHT TROUGH containing G-E MAZDA lumiline lamps harmonizes with the serpentine plate racks, which are lighted by fluorescent lighting, and helps display the merchandise to advantage. The racks are dark gray and the wood used for the partitions is natural walnut with green gold-leaf edges.

THE PHOTO BELOW shows the half-round display cove in the stemware room. The background of the shelves is solid slate blue. Notice how fluorescent lighting from below bottom shelf and from concealed trough above the top shelf helps dramatize the glassware.

Design based on Lighting helps sell merchandise

THE problem confronting the Pitt Petri Shop in Buffalo was to increase sales by enlarging the shop and by so equipping it as to display all the merchandise to the best possible advantage. One of the solutions to the problem was to base the design principally on lighting, using both G-E MAZDA filament and fluorescent lamps. In addition, suitable backgrounds using lighting, colors, and textures were used to give the best possible display to the silver, chinaware, glassware, linens, and other products sold. Specially designed lighting fixtures and air conditioning ducts were coordinated in such a way that they became decorative elements.

Fluorescent lighting with G-E MAZDA F lamps—often combined with G-E MAZDA C (filament) lamps as in this case—helps to bring out the full beauty of colors and textures of merchandise, and lends itself to distinctive design treatment. For more specific information, write for the booklet, "Fluorescent Lighting Applications," General Electric Company, Dept. 166-ID-C, Nela Park, Cleveland, Ohio.

G-E MAZDA LAMPS

GENERAL ELECTRIC

Made to stay brighter longer

AVAILABLE April 1st in Daylight and 3500° White is this newest addition to the line of G-E MAZDA F lamps . . . a 65-watt lamp, 36″ long, 2⅛″ in diameter. List price is $2.75. It offers new lighting opportunities for stores, shops, hotels, restaurants, clubs, and offices.

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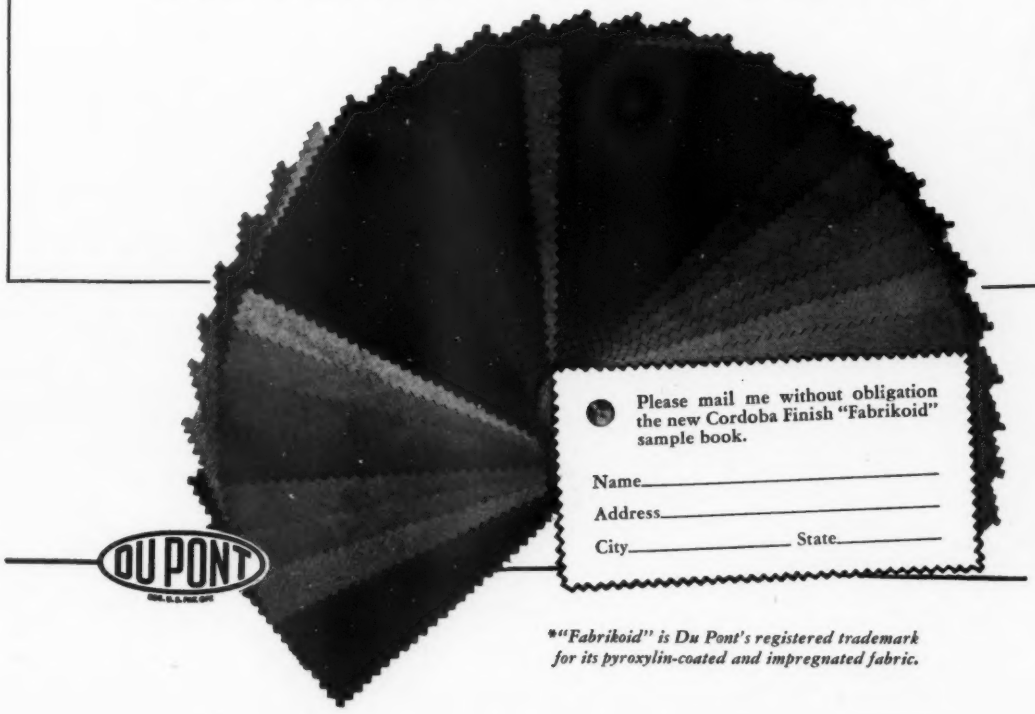
YOUR NEW "FABRIKOID" SAMPLE BOOK IS READY!

For over 30 years Du Pont has manufactured "Fabrikoid" pyroxylin-coated and impregnated fabrics—but never in all that time has any finish created more interest among decorators than the new Cordoba Finish "Fabrikoid" for upholstery.

Cordoba Finish has the natural beauty of fine veal upholstery leather. It has excellent lustre and delicate contrast, accomplished through subtle colorings which bring out the texture or grain. And it comes in what we believe to be the most complete line of decorator colors ever offered in simulated leather.

Cordoba Finish colors have been assembled in a new upholstery sample book which is now available upon request. May we send you one for your swatch file? Write today.

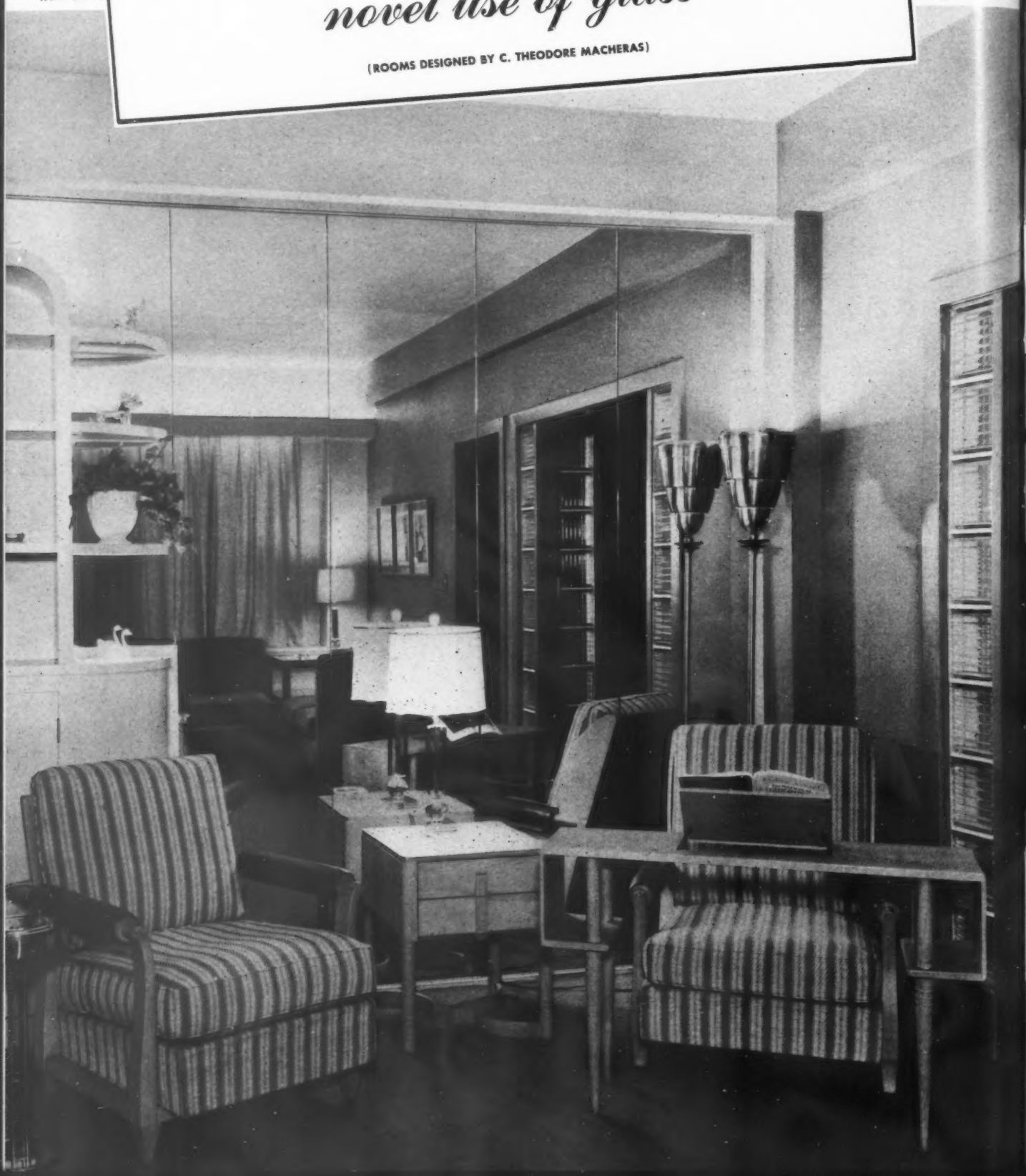
E. I. DU PONT DE NEMOURS & CO. (INC.), "FABRIKOID" DIVISION, EMPIRE STATE BLDG., N. Y. C.



"Fabrikoid" is Du Pont's registered trademark for its pyroxylin-coated and impregnated fabric.

Buffalo's Fairfax Hotel achieves spacious luxury by novel use of glass

(ROOMS DESIGNED BY C. THEODORE MACHERAS)



• **THE MAGIC OF GLASS** makes Fairfax Hotel bedrooms seem larger, lighter, more attractive. And at the same time, glass serves useful purposes, as seen in the large windows and lovely mirrored vanity above. Pittsburgh Mirrors multiply the color and beauty of any room, giving it personality and appeal hard to achieve in any other way. At the left, one of the apartment living rooms in the Fairfax Hotel illustrates how Pittsburgh Glass lends itself to the design of striking interiors.

• **A ROOM SEEMS TWICE AS LARGE** when structural mirrors form part of its walls. The Fairfax Hotel, realizing this fact, made generous use of mirrors to create an illusion of greater spaciousness and luxury in its cocktail lounge. Gayety, too, is encouraged by the use of sparkling glass. Note that mirrors combined with Plate Glass shelves have been used effectively in the backbar of this smart room.

• **ANOTHER EYE-CATCHING WAY** to use Pittsburgh Mirrors is illustrated in the Fairfax living room below. Pittsburgh Glass of every type is available for your use in designing commercial and retail interiors. Blue, green, flesh tinted, water white and regular Plate Glass. Framed or structural mirrors made from these colored glasses . . . with silver, gold or gunmetal backing. Carrara Structural Glass in ten lovely colors, either polished or suede-finished. PC Glass Blocks and Architectural Glass. Herculite Glass Doors and many others.

How we build business for you

The Pittsburgh Plate Glass Company is sponsoring an extensive advertising campaign on the use of glass in beautifying hotel, theatre, restaurant, and store interiors. This advertising goes to *your* potential clients, and we recommend to them that they seek the professional services of design experts to obtain the most satisfactory job. This builds business for you. Pittsburgh Glass Products are quality products, and may be secured through leading glass jobbers and mirror manufacturers, as well as through our own branches. We urge you to send the coupon for our free booklet containing graphic illustrations of interiors designed with glass. We're confident you'll be interested in many of the ideas shown.

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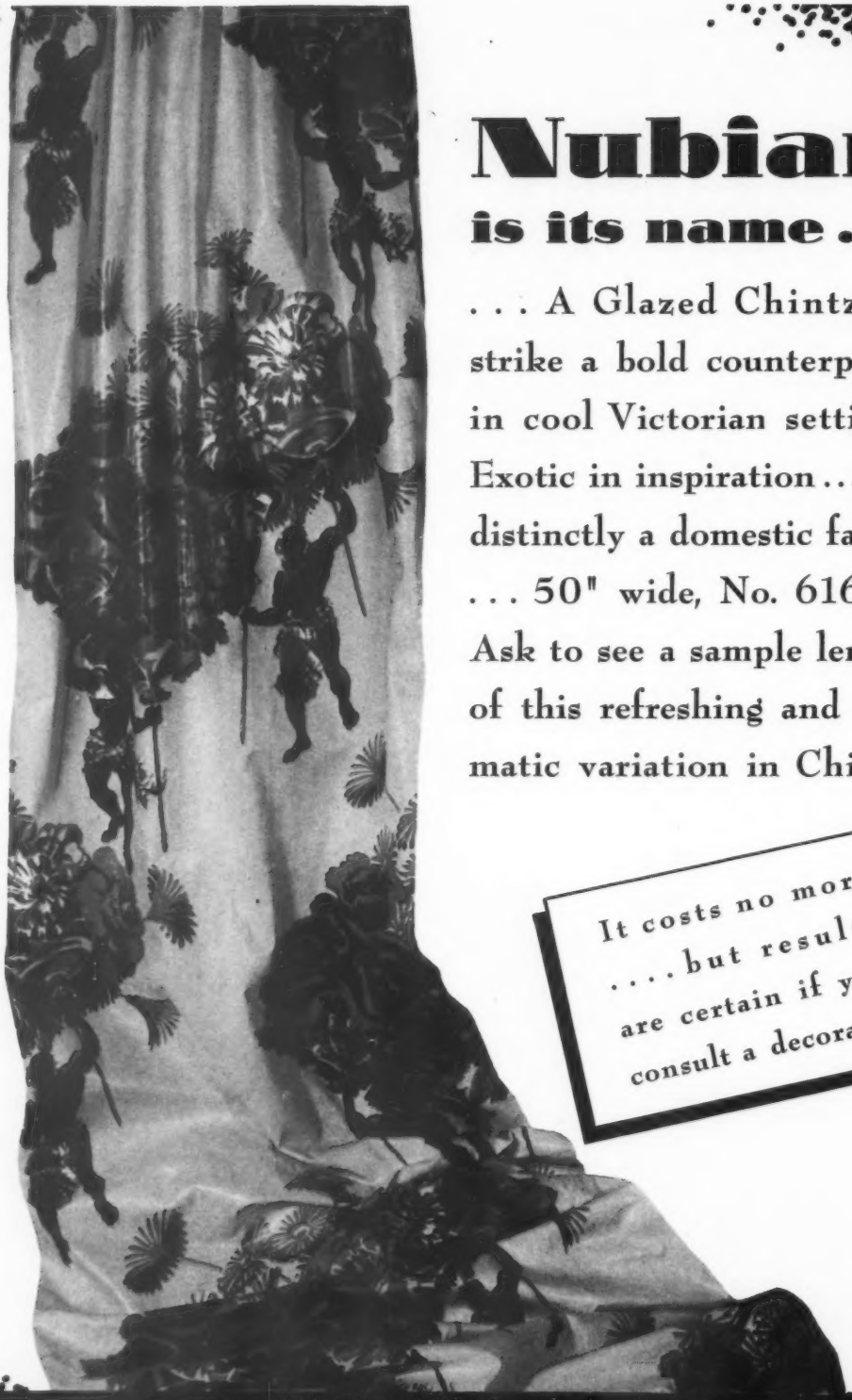

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MARCH, 1941

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in decorative fabric colors

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Peche
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Sapphire
Dark Blue
Citron
Cedar
Olive
Dark Green
Emerald
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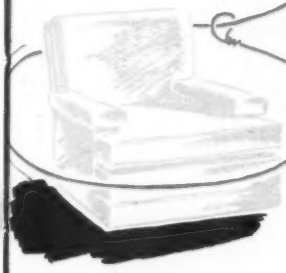
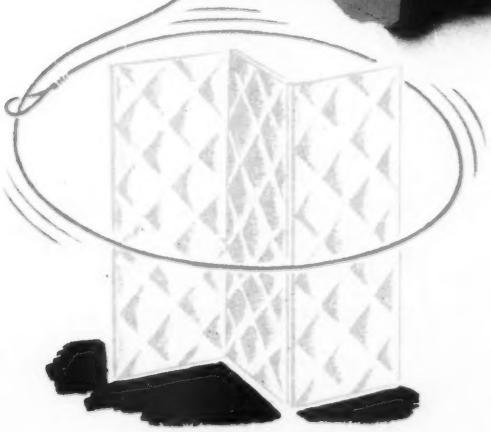
Send us a pattern or template and we will select a hide for you of the most economical size... In addition to the colors listed, we will dye special shades to your order, in all grains and finishes, in quilted as well as plain effects. Delivery in one week ... no premium charges on half hides. Write for samples.





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"Made for Each Other"

Only professional decorators know how difficult it is to find perfectly related colors, textures and patterns in decorative furnishings. Here, Schumacher's saves you time and effort . . . gives you matching, harmonizing and contrasting groups. See these complete, authentic ensembles at Schumacher's.

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You are cordially invited to visit our

New Wholesale Showroom

in the Combustion Engineering Building

200 Madison Avenue, New York City

At this new address we are occupying the entire eighth floor. This makes possible a larger and more complete display of our extensive lines, in a central location, more convenient to the trade.

It is our purpose to make this new display the most comprehensive and diversified wholesale showing of fine furniture in New York.

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Makers of Fine Furniture for over Seventy Years

MANY THANKS

. . . AND MOVE OVER, WE'RE COMING CLOSER

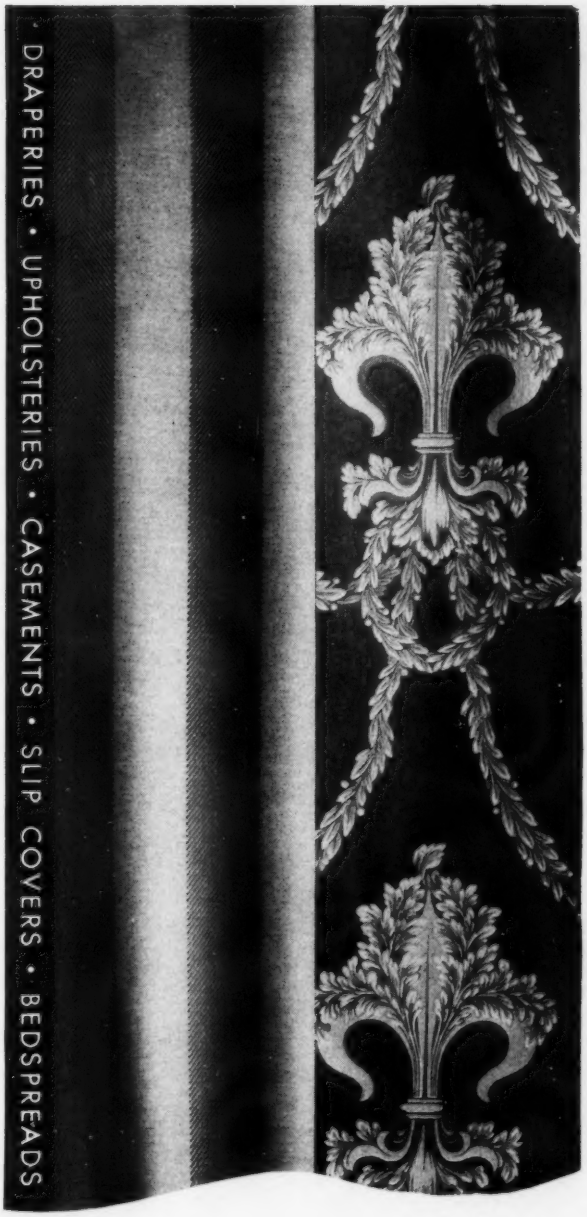
Heartfelt thanks for the many compliments that have floated around about the new Goodall Fabrics.

"Eleanor Le Maire has done a superb new showroom . . ."

". . . Dorothy Liebes and Marguerita Mergentime have contributed delightfully new weaves and patterns among the hundreds of new Goodall fabrics . . ."

The new close cooperation and snap-finger service will bring you in again and again, we think.

Go-betweens are bygones! Your order flashes to the mill by direct wire, and is delivered direct, faster than you can say "Goodall." Contact with our fabric specialists, primed with mill-knowledge and close understanding of your needs, will give you service unparalleled in the field!



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GOODALL DECORATIVE FABRICS
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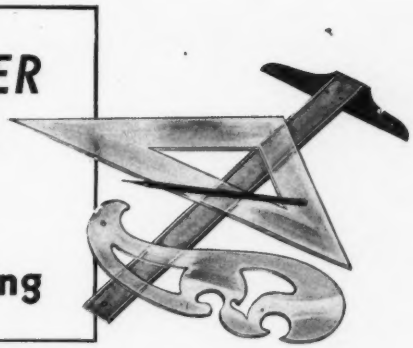

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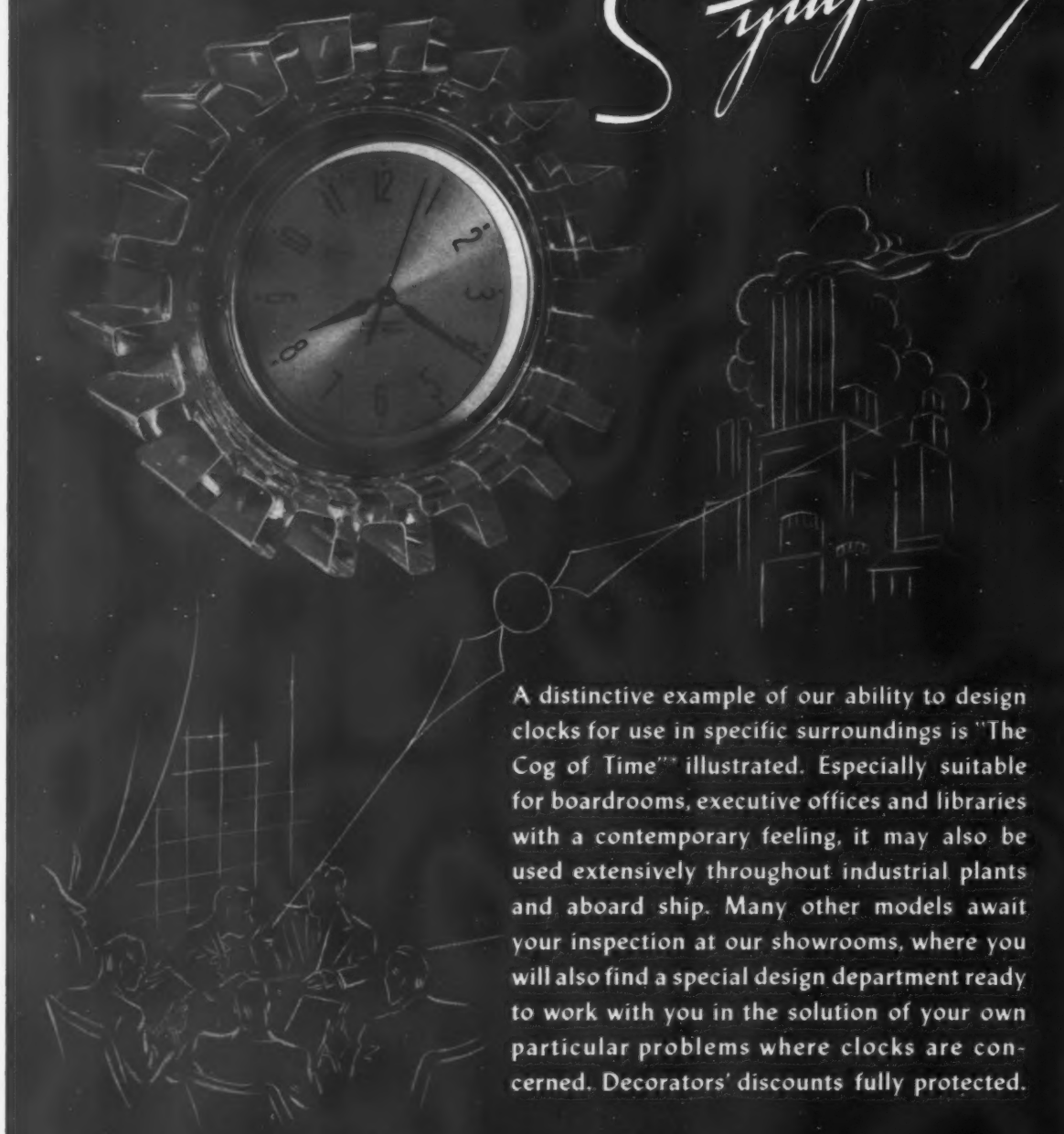

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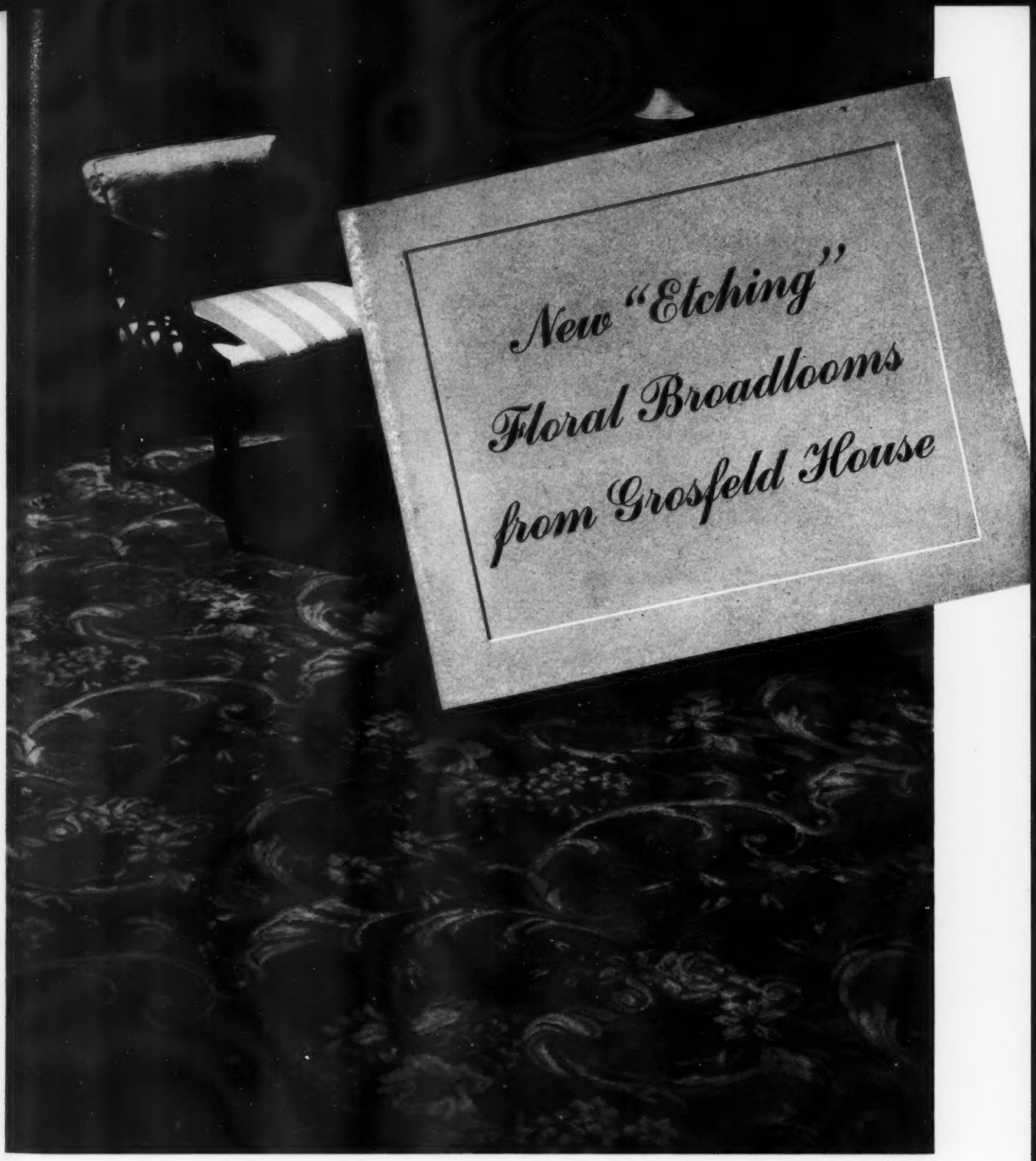

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INTERIOR DESIGN

AND DECORATION

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Los Angeles, Cal. Office: J. W. CONROW & Co., 326 W. 3rd Street
San Francisco, Cal. Office: J. W. CONROW & Co., 244 Kearny Street
Atlanta, Ga. Office: BLANCHARD-NICHOLS-OSBORN, Grant Building

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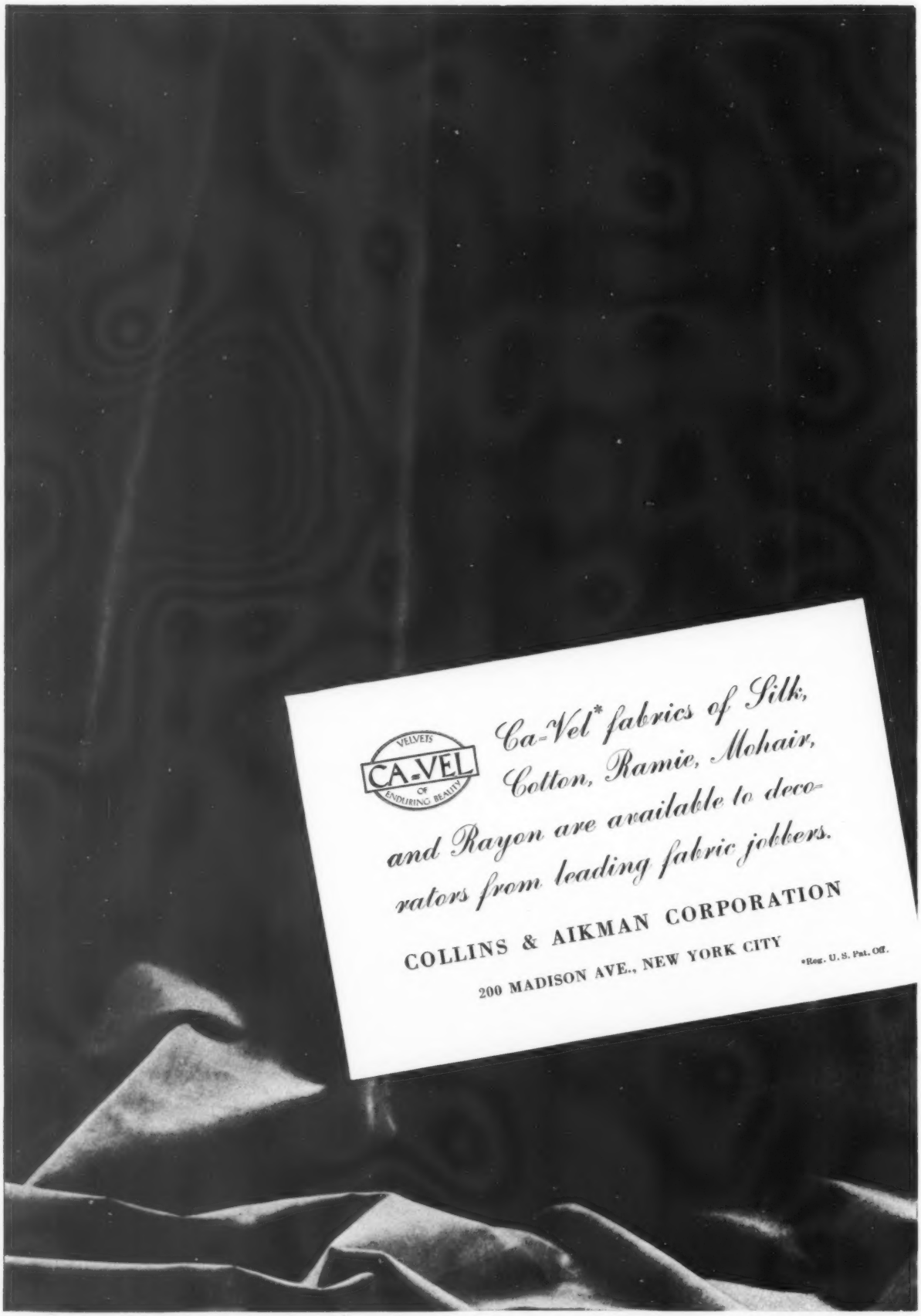
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THE MEDIUM OF DESIGN FOR OUR AGE

Lighting, more than any other of the Modern media which the interior designer employs in his work today, is contributing comfort and attractiveness to interiors. Its potentialities in the field of design, however, have been no further advanced than have those of air conditioning, latest of the new-comers. The reason for this is that in the general acceptance of lighting, interior designers have been accustomed to specifying lighting for their clients purely on the basis of seeing requirements rather than on its design possibilities.

To bring this quaint—and restraining—idea to the attention of professional interior designers, and others interested in lighting, and to awaken stimulating ideas for a broader application of lighting in interior design, there was held at the Hotel Waldorf-Astoria, February 25th, a SECOND LIGHTING CONFERENCE *conducted by* INTERIOR DESIGN AND DECORATION. *The success of this conference on lighting was attested by the attendance which filled the auditorium to overflowing at both morning and afternoon sessions.*

The highlights of the conference were the answers to the questions on installation and color reactions of fluorescent lamps, lighting standards for institutional interiors, and how various kinds of lighting affect fabrics and other materials used in interior design, and women's make-up; another feature was the discussion on the latest lighting equipment and lighting methods, a most valuable and practical consideration which was heartily appreciated by every one present. Excerpts from these addresses shall appear in INTERIOR DESIGN AND DECORATION *for April.*

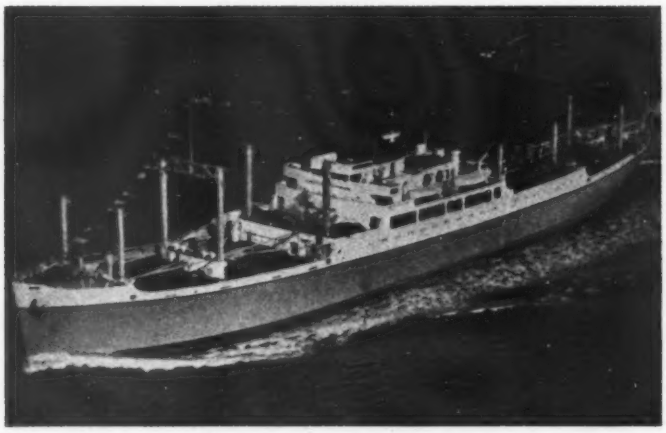
The field of lighting has barely been touched by the interior designer. You have within your grasp the greatest medium of design of our Age. But whether it will be a decisive influence in the future of interior design—and it certainly should—remains entirely with you. Lighting conferences will mean but little unless the ideas which you bring from them are given actual application in practice, unless you go beyond the limitations imposed by the past.

In every epoch of interior design the interior designer has searched for a medium by which he could express its own individual culture, his own era. Lighting is your means of expanding. The future is limited only by your advancement with it. Let there be light!

Lee Cannon

Main lounge aboard S. S. President Monroe, showing President Monroe's portrait by Hildreth Meiere.

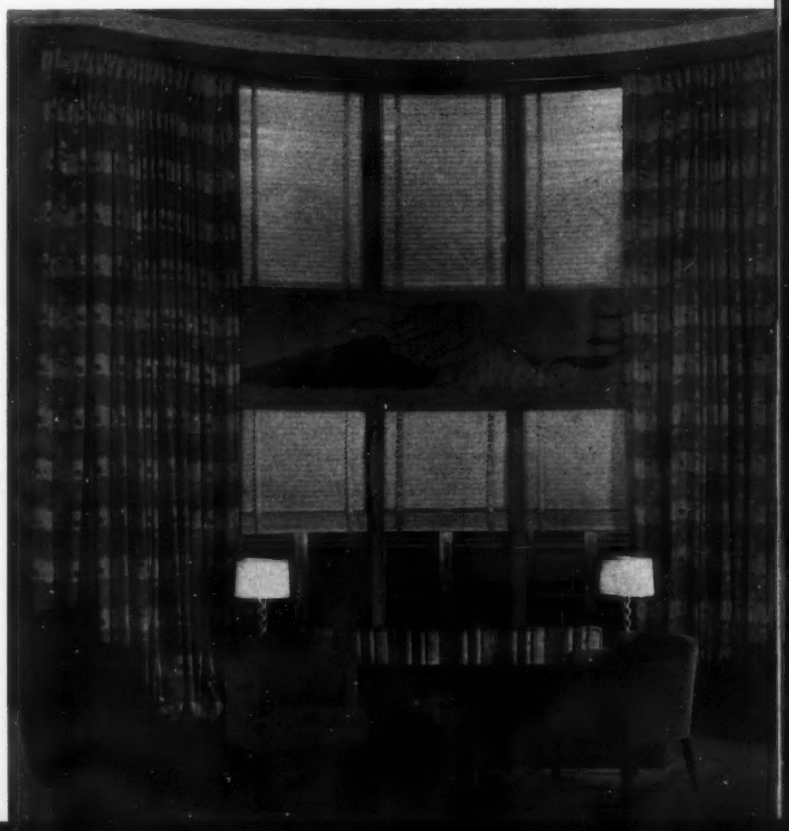
DESIGN ON THE OCEAN AND THE MISSISSIPPI



Exterior view of the S. S. President Monroe.

A section of the library is shown above, and below is seen another view of the main lounge.

Alfred H. Miller, Photographer for S. S. President Monroe



The welcome sight of a steamer appearing on the horizon brings a joyous thrill to the marooned sailor—and today in many ports the same thrill is felt by the watchers on the shore when the well-known form of a President Lines ship hoves into sight. They are welcomed the world over, bringing vital cargo, mail and passengers.

For seventeen years the American President Lines have sailed to all distant ports, making a circuit of the globe more than three hundred and eighty times. Now comes a new group of ships—seven in all—to add to this friendship fleet. The S. S. President Jackson is completed and already making voyages; the S. S. President Monroe, presented here, has just been put into service, and the S. S. President Adams and S. S.

The dining room aboard the S. S. President Monroe, with mural by Allan D. Jones, Jr.

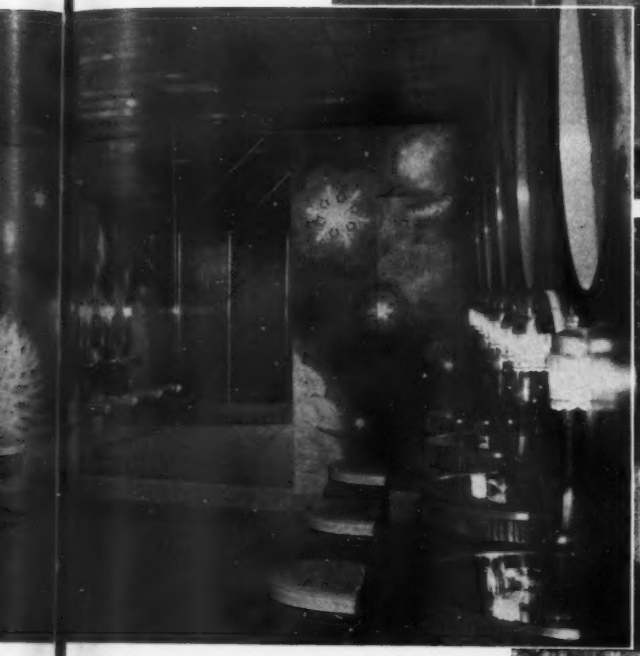
President Garfield will be ready for regular trips in the near future. Others to follow are the Steamships President Hayes, President Van Buren and President Polk, all built on the same lines but with individually designed interiors in keeping with the progressive spirit of this country and its travel minded citizens.

Passenger accommodations on these ships are just under one hundred; an added speed of three knots will cut two weeks off the former round-world schedule of these lines. To afford the maximum of comfortable ocean traveling, these ships have been designed broad and deep, with a seventy-foot beam, a length of four hundred and two feet, and a sixteen thousand tons displacement to enable smoother sailing in varied waters and weathers. Adding to the passengers' comfort, every stateroom is

Continued on page 48

S. S. President Monroe bar with murals on glass by Philip Guston.

The S. S. Admiral, new Streckfus Mississippi excursion steamer. Center views are of the "Sonja" and "Glamour" mirrored powder rooms, and below are views of the "Al Fresco" deck restaurant and the "Blue Salon" ballroom.



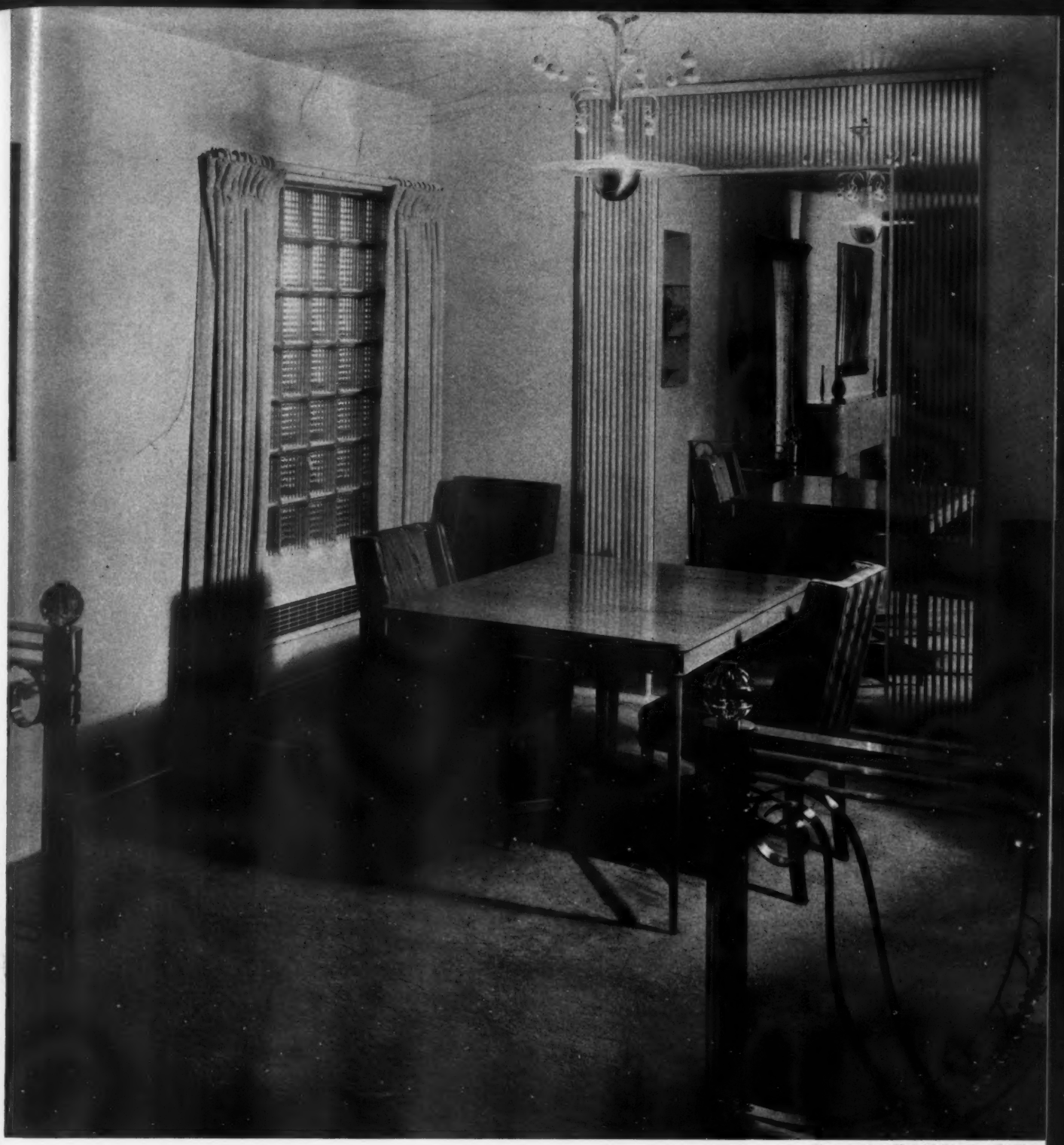
S. S. ADMIRAL ON THE MISSISSIPPI

THE INTERIOR DESIGNER AS RENOVATOR

Seldom is the interior designer afforded such an opportunity for original expression as that which the apartment shown here, by Interior Designer Edward Paul Lewin, Chicago, presented for unusual design. In addition to a large living room, a dining room and kitchen, and a large bedroom and bath, the clients expressed two other preferences: curved wall surfaces and air-conditioning. To the first of the latter requests the interior designer has responded with graceful flowing surfaces and no abrupt corners; and the second has resulted in a thermostatically controlled system which permits shutting off rooms not being used during sleeping hours, as well as controlling temperatures of each and every room during all hours of the day, winter and summer.

All this the interior designer has provided with an expert hand, as an examination of the plans will reveal, from two uninteresting little one-room apartments with a total area of only 35′ x 35′. More, he has provided a reception hall and a completely equipped and convenient dressing room. In attempting to solve his problem by incorporating

View of living room and, opposite, view of dining room.



Photographs: Hedrich-Blessing Studio

curved wall surfaces in the plan, the possibility of using a circular bathroom was sensed. The clients immediately expressed enthusiasm for the idea, provided no space was lost.

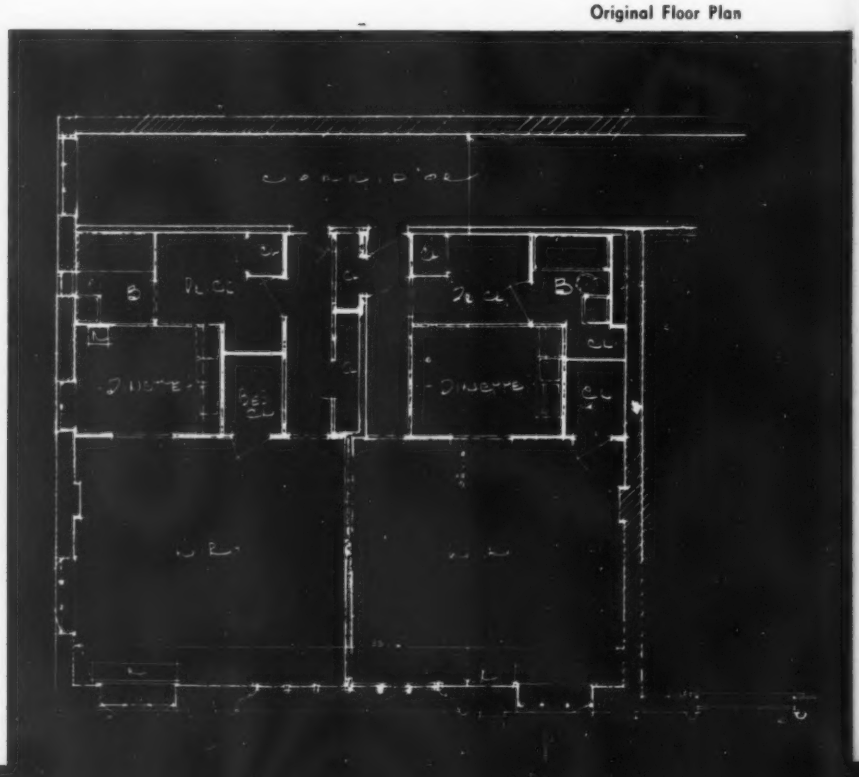
Due to the fact that the apartment is on the top floor of the building, allowing access to the roof for intake and exhaust ducts, the air-conditioning system was installed with due regard for economy. And by covering the entire suspended ceiling of the apartment with four inches of rock wool, the efficiency of the air-conditioning has not only been enhanced, but the apartment has been made sound-proof, entirely oblivious of the heavy automobile traffic.

One enters the apartment from a public corridor into a curved reception hall..The walls here are opaline yellow and the ceiling is chalk white. An interesting feature is a telephone niche with an accompanying leather-covered chair specially designed for the space.

Framing the door openings off the S-shaped

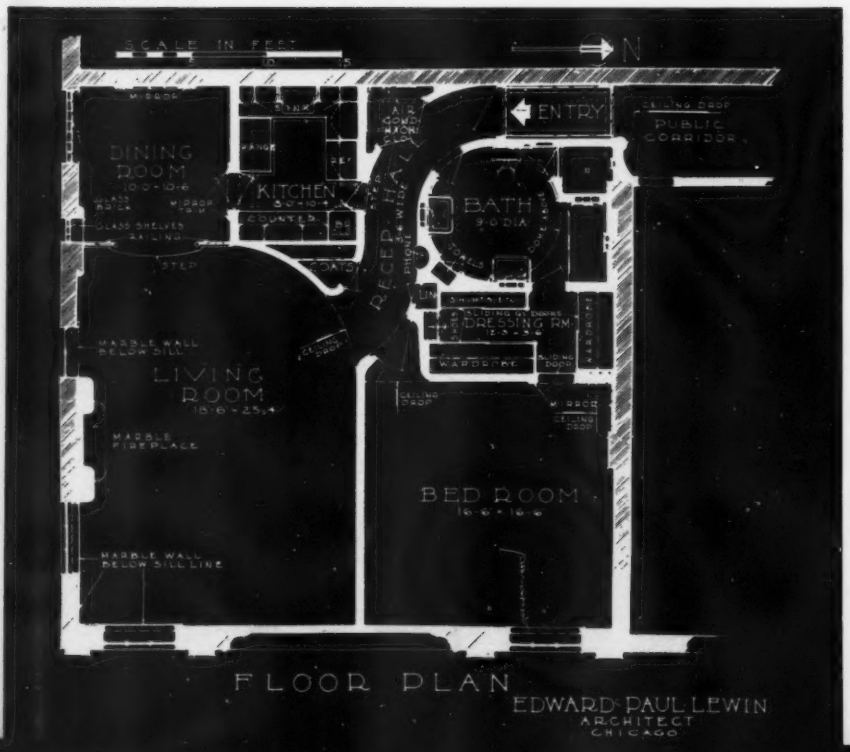
hall presented a problem, because of varying door widths and radii of curves necessitating a variety of door-jamb sections, until overcome by the use of deep plaster reveals for wide openings with fluted wood trim terminating in a wood head-piece following the curve of the wall; and precaution had to be taken, for appearance's sake, of keeping the reception hall face of the door within the tangent of the curved wall surfaces above.

Original Floor Plan



The bedroom gains an effect of added spaciousness with its twin beds combined in a single headpiece. The important part which architecture played in the alteration of the apartment is revealed in the views of the kitchen, hall, and bathroom, shown on the opposite page, and the floor plan, with changes indicated, shown below.

Revised Floor Plan

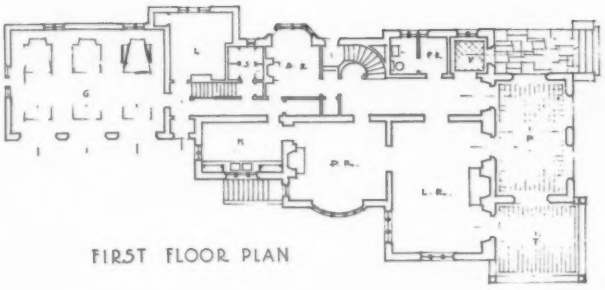


The walls of the living room and dining room are finished a light platinum-gray, the ceiling oyster-white with a suggestion of pale coral for the sense of warmth it contributes. A mantel of Travernelie Rose marble enhances this effect, and forms a logical focal point for the room, the marble being extended under the flanking windows to form a dado. The andirons accentuate the metal note established in the apartment by the specially designed balustrade, of bronze, gold and crystal, between dining alcove and living room, em-

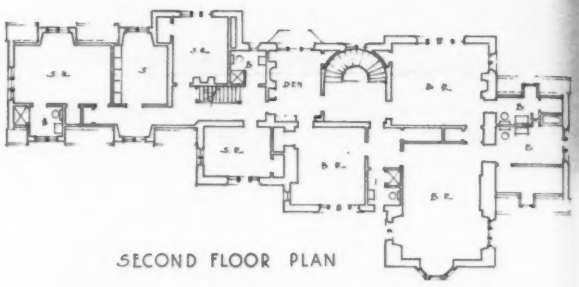
Continued on page 46

PENNSYLVANIA

The four representative Pennsylvania houses selected for presentation this month by Interior Designers Planert & Lange, Pittsburgh, are as diverse in style as the native architecture of the state. The house by Architects Schwab, Palmgreen & Associates, for example, is as familiar in Chestnut Hill as in McKeesport; the house by Architects Charles M. and Edward Stotz, Jr., however, is probably the type which is most frequently brought to mind when Pennsylvania is mentioned, its type being associated with both Philadelphia pepper-pot and Bucks County; the house by Architects Franklin & Brown exemplifies the traditional classic type of architecture so indigenous to the older cities of the state; and the Modern style is represented by the house designed by Architect Hans N. Wormann.



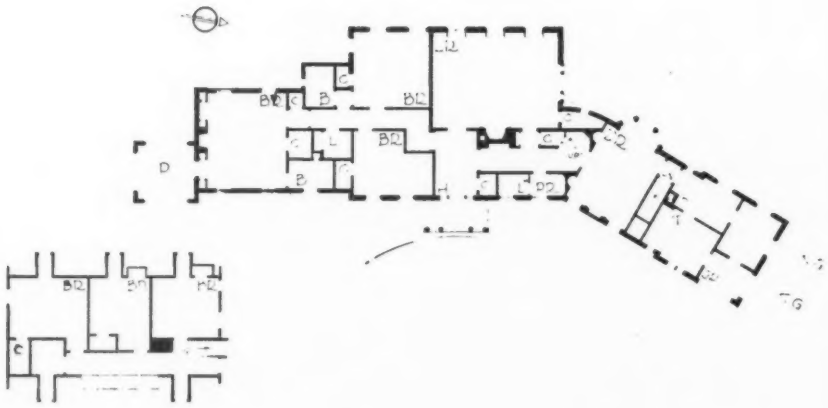
FIRST FLOOR PLAN



SECOND FLOOR PLAN

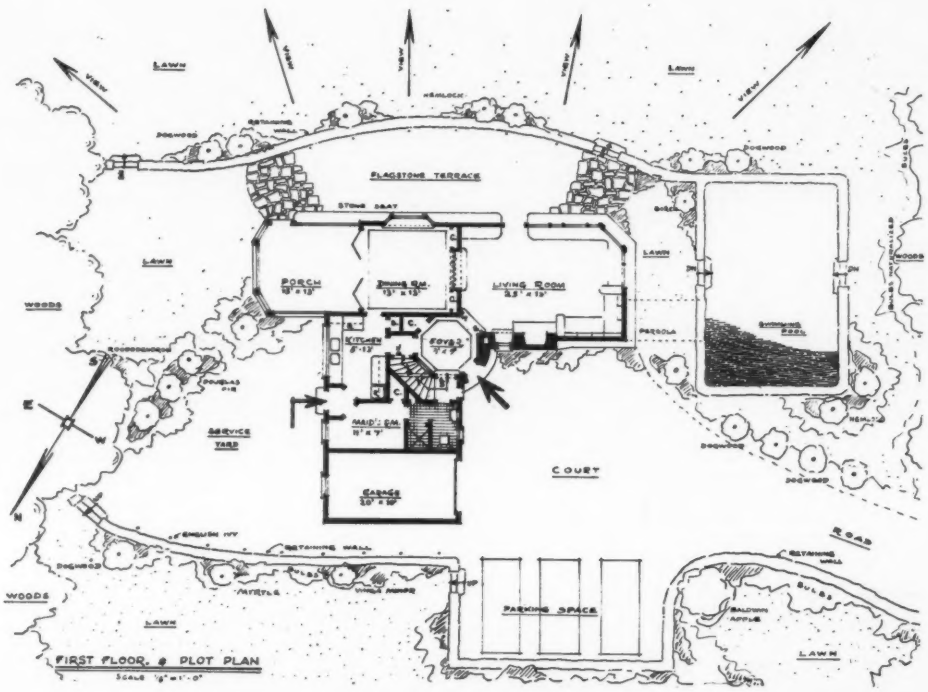
The combination of local field stone with wood has been rendered into a pleasing Early American house of authentic design, near Ligonier, by Architects Charles M. and Edward Stots, Jr., who have emphasized the local western Pennsylvania phases of the style. The plan concentrates most intelligently the areas for living, with special consideration for the amenities. One wing accommodates the bedrooms, so that the upstairs rooms may be given over to guests; another wing houses the garage with servants' rooms above it. The covered drive is a thoughtful contribution to comfort, and the front terrace gains the impression of being enclosed.

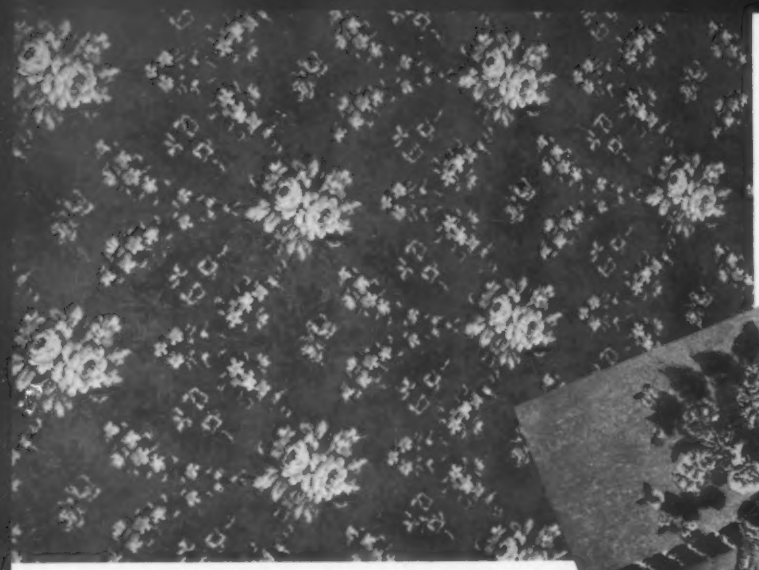
Although of definite English character, with its stone quoins, brick walls and a slate roof, the house in McKeesport, by Architects Schwab, Palmgreen & Associates, nevertheless finds a natural setting in the rocky, rolling hills of Pennsylvania, and appears to be a part of the landscape. The plan leaves nothing to be desired. Spacious rooms open into each other, and one knows from the arrangement of terrace and living room that wide lawns and lovely gardens set off the pleasing masses of the architecture; another commendable feature is the manner in which the garage with its triple doors has been integrated in the plan.

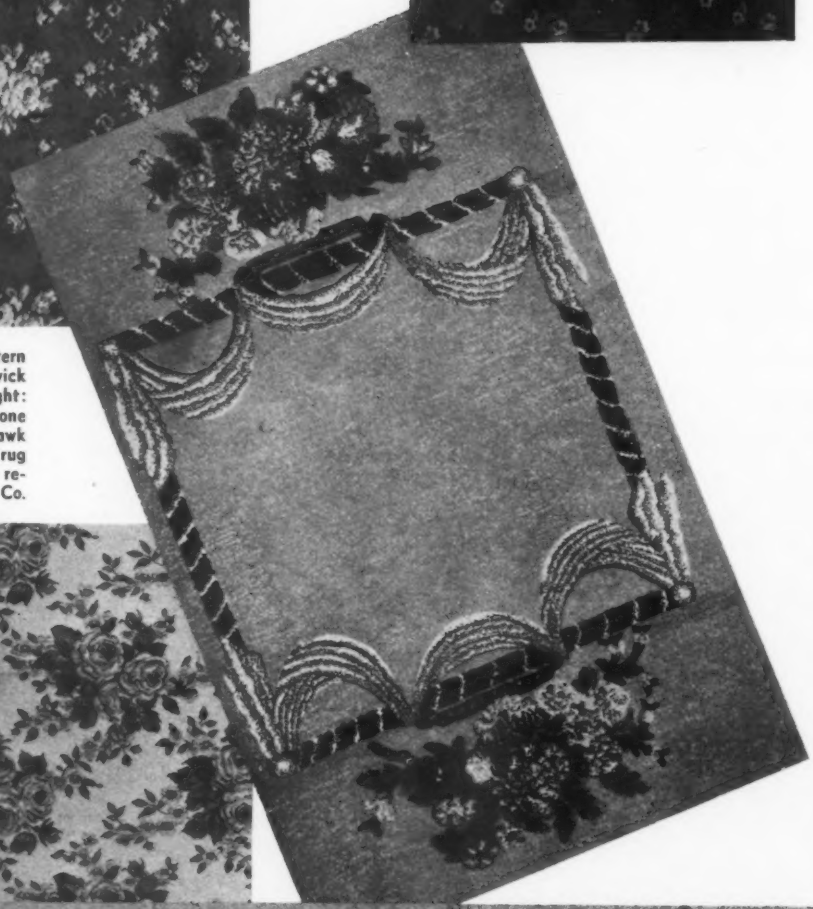


A glance will tell that this house in Sewickley Heights, by Architects Franklin & Brown, was planned to get as much sunlight as possible and to afford plenty of cross-ventilation. The result is all to the credit of the architects. Balanced door and window openings throughout the house, and rooms arranged compactly for convenience may seem casual details, but they represent the distance between indifference and perfection. In this house they have all received their rightful share of consideration.

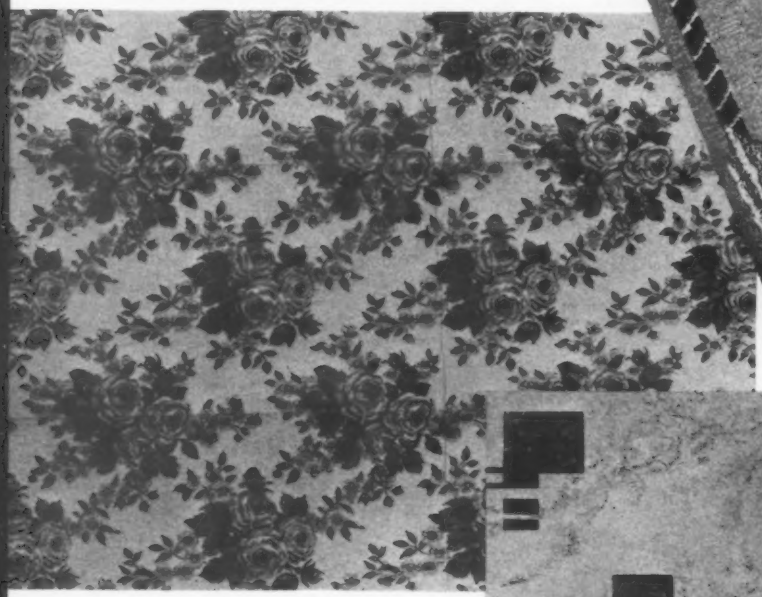
The house at Delaware Water Gap, by Architect Hans N. Wormann, is framed with a superb view. It is interesting for several other reasons, but chiefly for its perfect adaptability to site and the fact that it is a house of Modern design built of wood. Just why there are so few houses of good Modern design built of wood, no one knows better than the lumber industry. Certainly this example offers so many features in its favor as to make wood attractive as concrete as a material for houses designed in Modern style. The rooms with their window-walls catch every breeze on all sides, and the T-plan assures spaciousness and convenience.

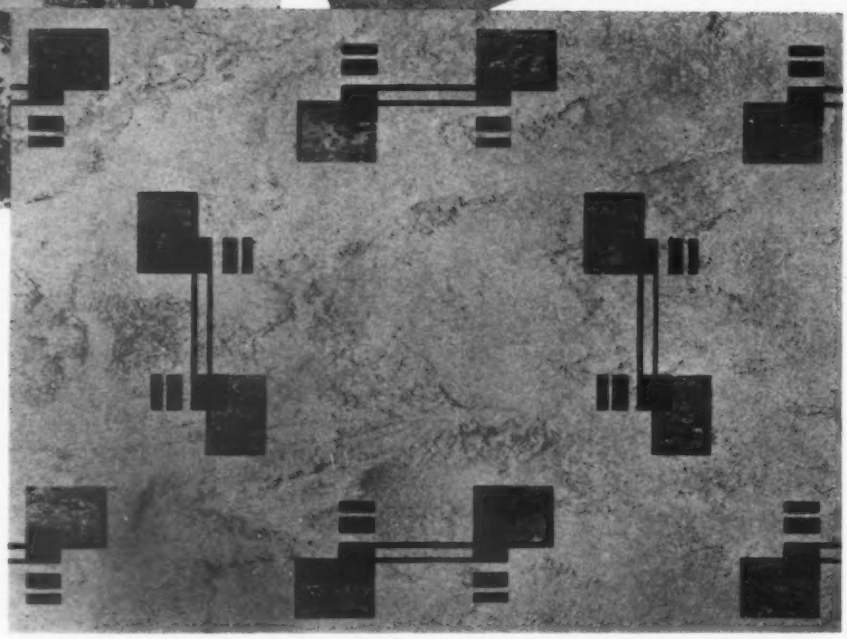






Above: Graceful 18th Century Rose Trellis pattern in pastel shades on sea-green ground, Pickwick quality, Beattie Manufacturing Co. Above, right: "Royal Victory" quality of floral motifs on self-tone leaf background in softly blended shades, Mohawk Carpet Mills, Inc. Right: Hand-made, hooked rug adapted from a chintz with the Regency motif reversed to give balance, F. Schumacher & Co.





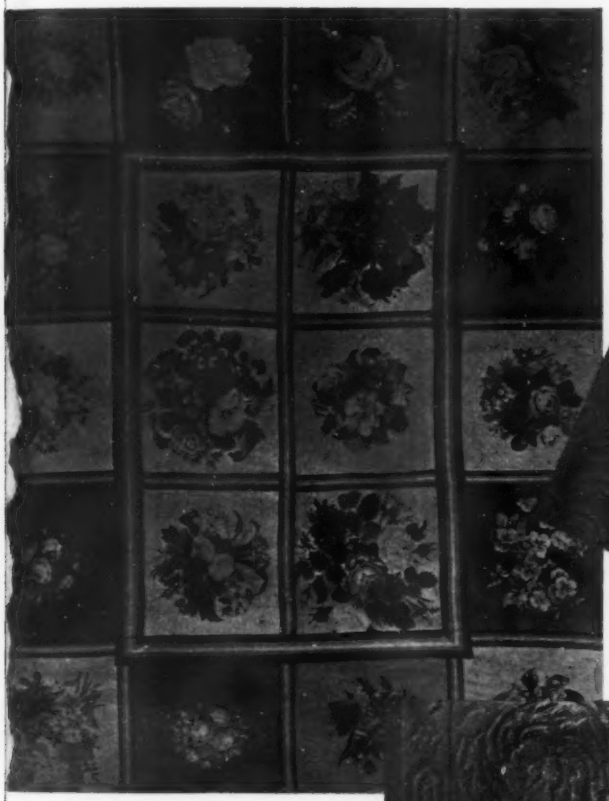
Above: Large rose design on off-white ground with shadings of yellow-green leaves and red roses, available in special colors, Frischer Carpet Co. Right: "Treadlite" linoleum, De Luxe Karnean, in red, gray and black on white marbleized background, Congoleum-Nairn.

FLOORS IN FASHION

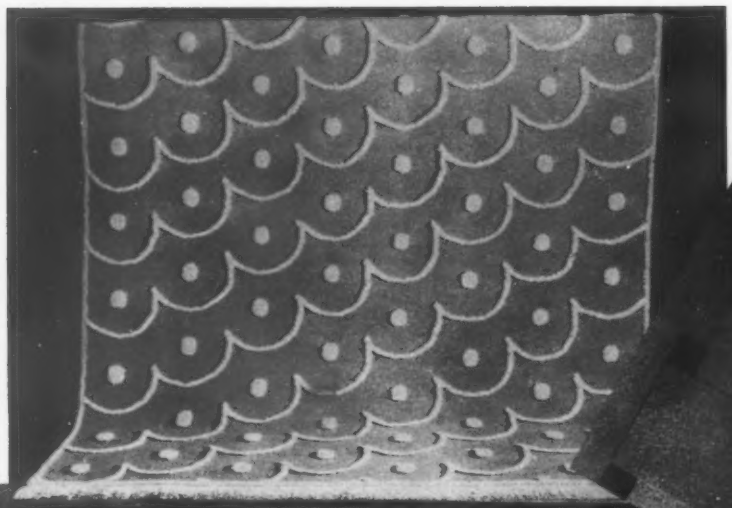
Antique or Modern, patterned or plain, the floor coverings this season will carry you along and be responsible for the completion of numerous smart and effective interiors which will be much talked about.

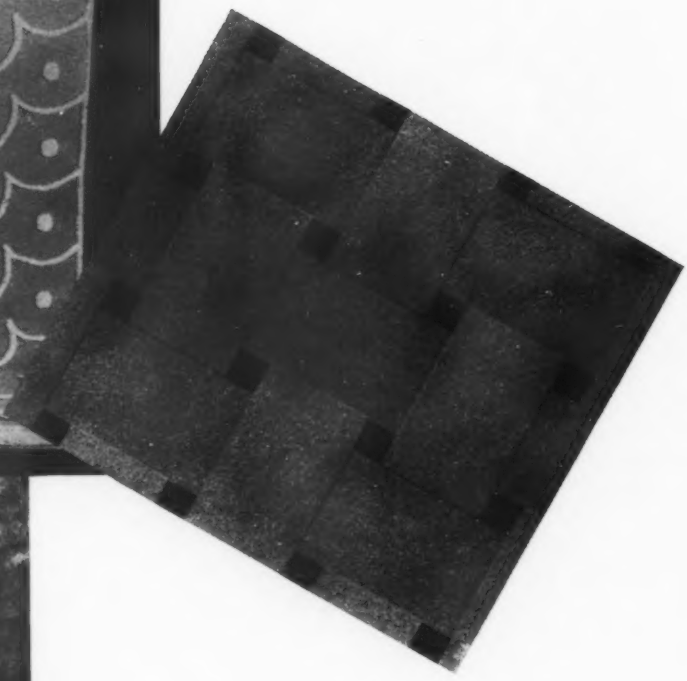
The use of fluorescent carpets, for instance, is gaining momentum and offering no end of amazing possibilities, and many firms which have had, or just now are introducing, hand-carved rugs to order are finding the value of individual designs for each client of tremendous importance. The finest antique rugs obtainable in this country are still very much in demand and are used with virtually all types of furniture.

Tone-on-tone carpets are increasingly popular with leaf and floral designs in more Modern versions leading in style interest. Colors are softer and more refined. Hard surface floor coverings feature basket-weave, Victorian and many new effects with inlaid patterns.



Above: English needlepoint rug, circa 1830, in squares containing bouquets of garden flowers in natural colors on grounds of purple, tan, blue, crimson and ivory, Kent-Costikyan, Inc. Above, right: "Del Rio", a Hardwick & Magee Co. carpet with flowing, carved design, distributed by Fay Carpet Co. Right: Rug corner showing a carved Acanthus Floral design, Raymond & Heller. Extreme right: "Splendor", an embossed Lokweave carpet, Bigelow-Sanford Carpet Co.

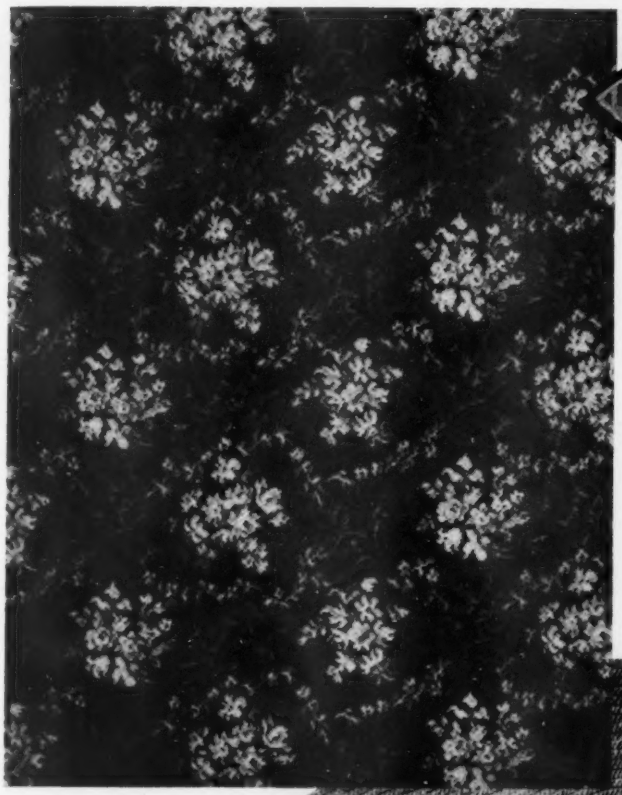




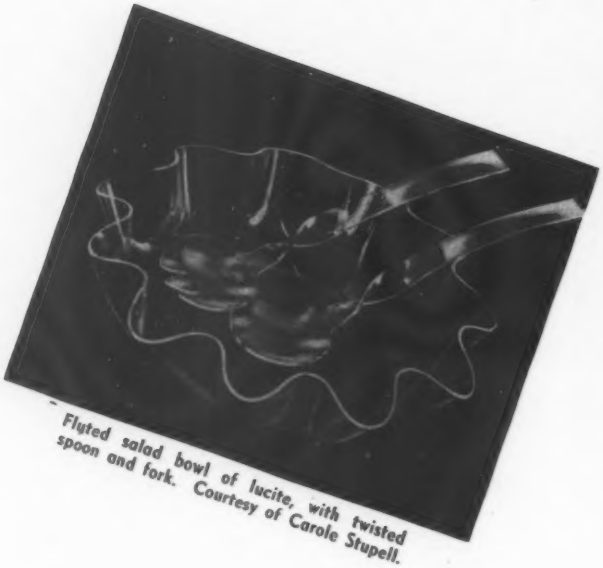
Above, left: Brocade rug of scallop-and-dot design with raised tufting, de Quintal, Inc. Above: Heavy embossed inlaid linoleum in all-over tile design shaded in tones of terra cotta, crossed to give a basket-weave effect, Armstrong Cork Co. Left: Lightweight Seamloc fur-like broadloom in Imperial quality, particularly suited for airlines' use, L. C. Chase & Co.

Above: Greysolon tufted wool rug in Boroque Shell design, an example of special order types made by Klearflax Linen Looms. Upper right: Craft-point rug developed by Cabin Crafts giving effect of hand-made gros point work, designed by Joseph Platt and distributed by Gotham Carpet Co. Right: Oval, carved rug with gracefully executed leaf scroll border, V'Soske Shops.

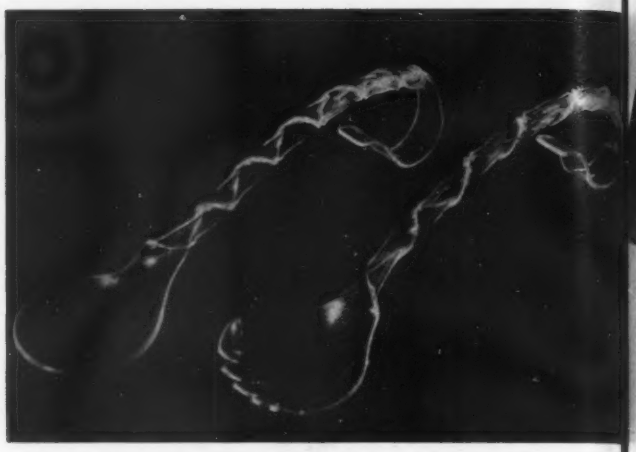
Below, top to bottom: English floral "Floor-Plan" rug in tan, rust and gray on a blue ground, Alexander Smith & Sons Carpet Co.; braided oval rug in graduated pastel colors, designed by Alle O'Laughlin, Virginia Page Studio; example of hand-carved rug in all-over design, made to order with matching wool fringe by Simon Manges & Son. Right, top to bottom: Hand-carved chenille, designed to order in original motifs, Firth Carpet Co.; "Scroll", a new figured washed carpet in the Lustre-Line of Grosfeld House, available in three soft color combinations; maidenhair fern pattern, Marlston broadloom quality, Charles P. Cochrane Co.



DEPARTMENT OF *Plastics*



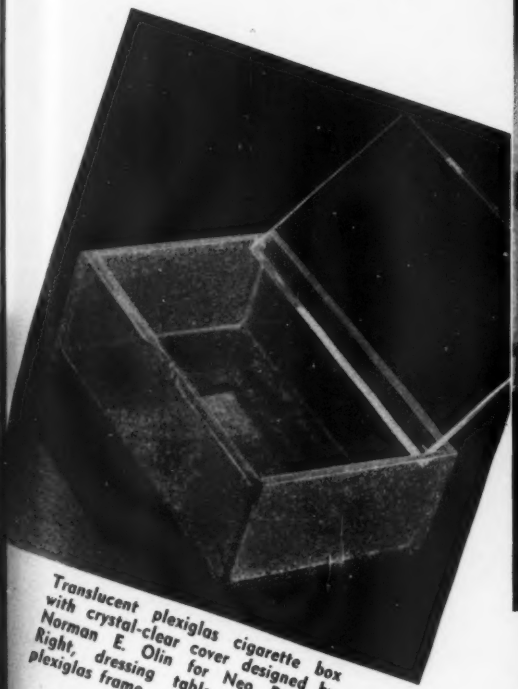
Fluted salad bowl of lucite, with twisted spoon and fork. Courtesy of Carole Stupell.



Plexiglas salad fork and spoon, with twisted handles, designed by Dave Swedlow.

Place mats woven by Joseph Brandt of lustrous white rayon yarn and slit cellophane film in gold, adding a new sparkle.

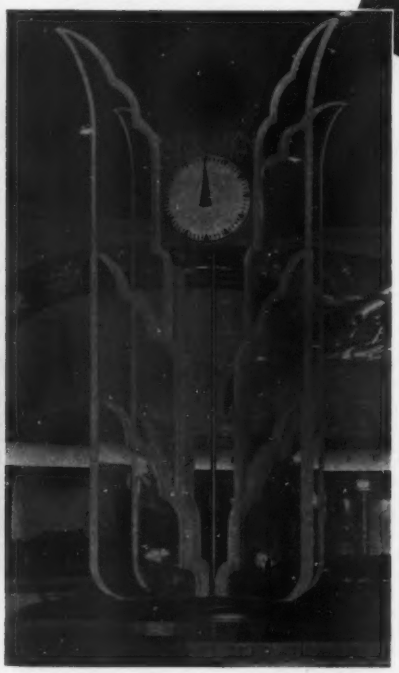
Coffee table of figured aspen wood with lucite legs, designed by Gruenbaum & Krummeck.



Translucent plexiglas cigarette box with crystal-clear cover designed by Norman E. Olin for Neo Designs. Right, dressing table mirror with plexiglas frame.

Above, pale green fabric-patterned plastyle tables of related design. Below, translucent lumitile blocks of contrasting colors, illuminated from behind; simple unit-type design renders them easily assembled.

Four plexiglas wing-shaped shafts supporting a Modern clock in the new Airlines Terminal, designed by Oscar Bach.

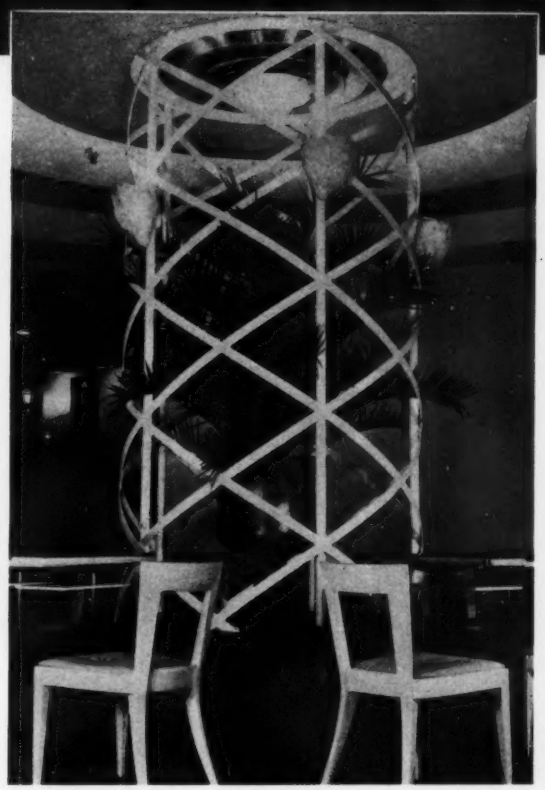


INTERIOR DESIGN AN ECONOMIC ASSET

The significance of interior design as a powerful stimulus to sales grows apace with merchandising. This fact is evident in the strides which have been made in both the wholesale and retail fields during the past decade as store owners have come to realize that their clients prefer shopping in an attractive, pleasant atmosphere. The examples of interiors shown here represent the newest developments in design for a leading department store, a towel manufacturer, and a furrier's shop.

The problem in the department store was to completely modernize a ten-year-old building, and this was admirably accomplished by Interior Designers Williams & Harrell in an intensive program, completely reorganizing the various sales departments of the store, including their architectural backgrounds and color schemes, as well as furnishings, that has resulted in an outstanding achievement in interior design. In the towel display room, by Alfons Bach, the designer has planned attention-getting backgrounds for his client that will repay careful study; a dramatic effect was desirable, and this was obtained by various original devices of design, lighting and materials in a noteworthy effect. The furrier's shop, by Interior Designer Felix Augenfeld, exemplifies successful design in every particular. The background, while striking, is of utmost simplicity that forms a perfect setting for this smart, intimate shop of fine merchandise, offering immediate sales appeal.

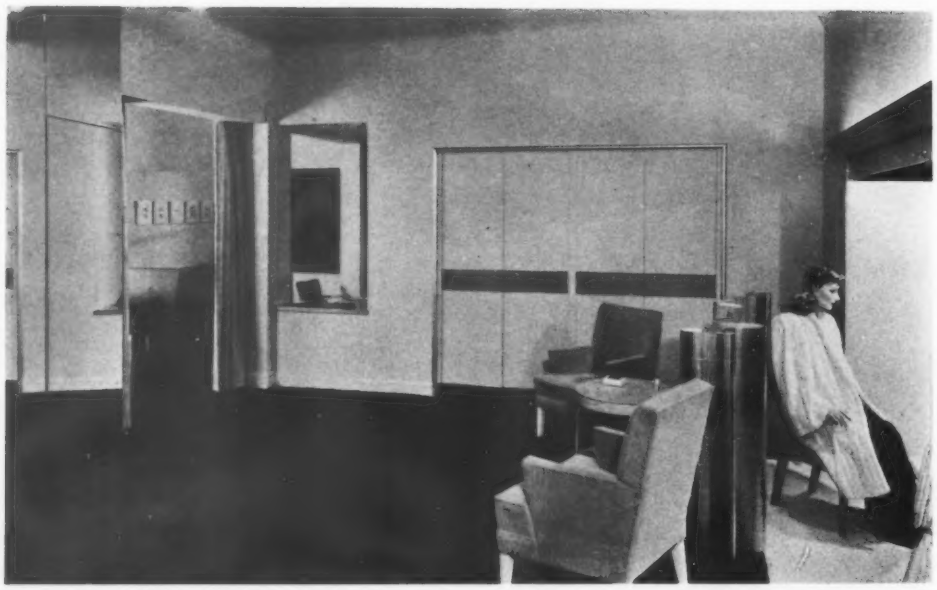
A dramatic effect has been achieved with various materials and new methods of display in the spacious new interior, designed by Alfons Bach, shown in the two views here.



Verne O. Williams, Photographer

Undefined boundaries, such as open screens and grilles, replace old, outmoded partitions dividing the various departments in the department store modernized by Interior Designers Williams & Harrell, and an effect of freedom and spaciousness has resulted that could not have been obtained in any other manner. The views above show new furniture designs, fabrics and wall papers. The color schemes throughout are similarly fresh and original, being red and white, tones of blue and shrill pink and purple, and white and gray. The woods are mahogany and bleached finishes.

An intimate shop effect is contributed by the specially designed furniture for the modernized department store created by Williams & Harrell, Interior Designers. The woods are mainly mahogany and bleached finishes, and upholstery materials include velvet, leather and colorful tweed fabrics, as shown here.



The main feature of a salon in the furrier's shop, by Interior Designer Felix Augenfeld, is the large mirror set at an angle which enables the client to view merchandise under bright spot-lighting from all sides at a glance. Invisible doors are set in the mirror panel and give access to storage space behind; the panel of nail-studded doors in the background is covered with leather and outlined with a molding.

. . . WAS STARTLED OUT OF ITS WITS

by Middletown's up-to-date designers

Twenty-five years ago, Old Fred, Middletown's furnace man, used to make the rounds shaking grates and piling ashes. Today, Fred's ghost returned to visit the Middletown cellars . . . and got the surprise of its "life." Gone were the ash-heaps and coal bins. In every new home, and many an old one, too, Middletown's designers had included a tidy basement recreation room.

WHEN you plan basement playrooms, remember they require floors which can be used safely over concrete in direct contact with the ground. Low-cost Armstrong's Asphalt Tile is safe, because it's highly resistant to moisture and alkalis.

Remember, too, that playrooms require color. Forty-one striking plain and marble patterns are available in Armstrong's Asphalt Tile. Custom-effects and special insets cost very little extra.

Basement floors must be easy to clean, and long-lasting. Armstrong's Asphalt Tile needs only routine sweeping, occasional washing and waxing, to maintain its original color and freshness indefinitely. Years of service won't dim the beauty of this asphalt tile—because the handsome colorings run right through the material. Costly refinishing isn't needed.

Armstrong's Asphalt Tile is low in cost—easy to install (by hand, a block at a time). Get all the facts about this sales-building basement floor. See "Sweet's" or write now for "Low-Cost Floors for Modern Basements." Armstrong Cork Company, Building Materials Division, 1225 State St., Lancaster, Pennsylvania.

***HAPPY IS THE CLIENT WHO HAS** an attractive basement recreation room such as this one in the home of Lou Cohan, Denver, Col. The floor of Armstrong's Asphalt Tile withstands the ravages of the moisture and alkalis in the concrete subfloor. Insets are factory-cut—inexpensive. Contractor: Denver Marble & Tile Company.*

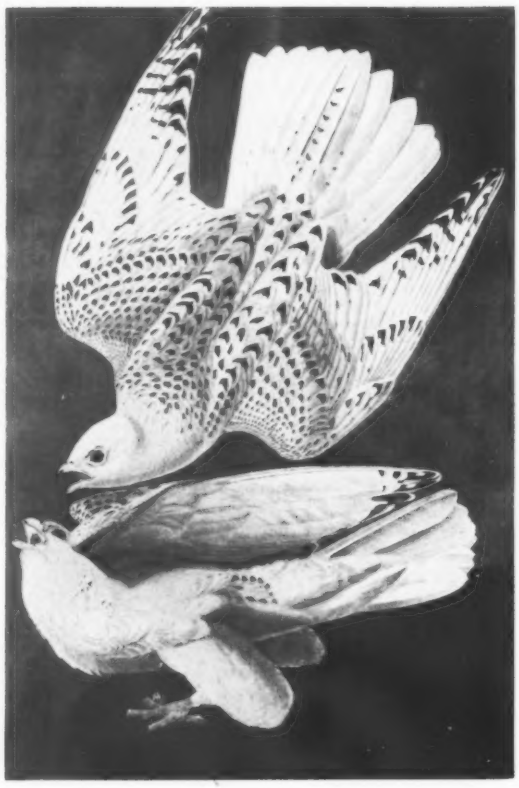
ARMSTRONG'S

Asphalt Tile

THE LOW-COST FLOOR WITH THE LUXURY LOOK!

MADE BY THE MAKERS OF ARMSTRONG'S LINOLEUM • LINOTILE (OIL-BONDED) • CORK TILE • RUBBER TILE • LINOWALL

OLD PRINTS ONE OF A KIND



Audubon's Birds of America

Elephant Folio Size 27 x 38

We have a large collection of these rare prints, both the AQUATINTS or the HAVELL (English 1827-39) EDITION and the BIEN (American 1859) EDITION. Approval shipments made to responsible Interior Decorators.

The **OLD PRINT SHOP**
EST. 1898
Harry Shaw Newman
150 Lexington Ave. *at* 30th St.
AShland 4-3950

THE INTERIOR DESIGNER AS RENOVATOR

Continued from page 31

phasizing the dining space that had to be elevated 4″ to accommodate plumbing and heating changes.

All of the furniture in the living room is of mahogany, and the upholstered pieces are in shades of blue, gray or beige, which form a perfect complement of color for the ashes-of-roses satin draperies and pink-beige carpet; the fabrics used throughout the room, including wool, quilted silk, satin and haircloth, achieve an interesting variety.

One wall of the dining alcove features a large mirror panel, bearing a sandblasted striped border, extending from floor to ceiling and creating the illusion of much greater space. The door to the kitchen likewise has mirror trim consisting of sandblasted pilasters flanking a clear mirror overdoor panel. This important glass note also appears in a large window of glass brick which affords privacy for dining without sacrifice of light; and glass shelves have been placed in a small window of glass brick, which was a former bathroom window. The color scheme here, a pleasant contrast to the living room, is supplied by yellow draperies with an opulent pile, chairs upholstered in a blue and gold fabric, and gray table.

The attractive bedroom has biscuit-color walls and light blue carpet; and the draperies are yellow satin with blue and rose stripes. The interesting twin beds are attached to a single upholstered headpiece, button-tufted in soft rose satin bearing a design of small flowers in shades of gray, and the bedspread is light blue taffeta in a raised lattice design. The cabinet pieces in this room are of light woods with fine marquetry. A full-length mirrored corner, featuring mirrored trim similar to that at the dining room door, occurs at the dressing closet door; a chair is provided for a dressing table effect, and the actual table is eliminated.

The dressing closet contains wardrobes and built-in cabinets in which the doors are of sliding glass set in small chromium channeled frames. The shoe cabinets have hinged wood doors, and the entire room is finished in fluted wood detail, of Modern design, painted a pale shell-pink. The carpet is blue.

Another feature of this unusual apartment is the circular bathroom with recessed bathtub and separate shower compartment. The entire walls are of Carrara structural glass, in a wine and ivory color scheme, the domed ceiling is of plaster painted white, and the floor is rubber tile. Lighting here is most efficient.

The walls of the compact kitchen are of French-gray Carrara, and the sink and counters are of stainless steel. All very ship-shape and trim-looking. The color scheme is blue and white, which appears fresh and crisp in the lighting derived from an efficient central ceiling fixture and recessed soffit lights at both doors, sink and range.

The original ideas incorporated in the completed apartment were doubtless inspired by the clients' desire for something unusual. This provided an incentive for the interior designer to digress from the ubiquitous, and the end has more than justified the means.

FIGURED CARPETS

STYLED to TODAY'S TRENDS

Designed by the Makers of Famous Pebbleweave

NO matter whether the installation is a cocktail bar, a theatre lobby, a smart store or a fine home, you will find it well worth while to look first at the Cochrane line. Cochrane figured carpets are styled under the direction of Isabel M. Crocé and include a wide range of patterns especially created to harmonize with today's trends in other decorative fabrics.

Equally important, Cochrane figured carpets are woven to the same basic quality standards as famous Cochrane Pebbleweave. Extra steps taken in selecting, blending and dyeing the yarns assures exceptional clearness of colors. Modern precision weaving gives the patterns a clear-cut beauty. And there is a Cochrane carpet to fit every home or contract budget.

Charles P. Cochrane Company, Makers of High Grade Carpets and Rugs, Bridgeport, Penna.

Clear Color
COCHRANE
Carpets & Rugs

AT THE POPULAR WHITMAN HOTEL
Pueblo, Colo.

An excellent example of a smart effect achieved through the skilful use of modern decorative fabrics. The carpet is Cochrane Preston, pattern 53 H 41-1.

The WILLIAMSBURG GALLERIES

Noted decorators find in this magnificent collection, in the tradition of Colonial Virginia, perfect pieces for distinguished decoration. A gracious place to bring your clients . . . use the Galleries frequently.

FURNITURE BY TOMLINSON
385 Madison Avenue, New York

The Tomlinson Exhibition Rooms are filled with outstanding pieces . . . "just right" for your most discriminating clients . . . living room, bedroom, dining room and occasional furniture . . . Regency, Eighteenth Century, Victorian, French.

FURNITURE by TOMLINSON
385 Madison Avenue, New York
1776 Merchandise Mart Chicago
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DESIGN ON THE OCEAN AND THE MISSISSIPPI

Continued from page 27

outside, high amidship, with extra windows, full-size beds, private baths and pleasing interiors designed to add still more enjoyment and ease to the traveler.

The interior design of the President Monroe was executed by the interior design department of the United States Maritime Commission, headed by Alain deBouthillier. Throughout these ships, the design follows the simple lines of natural functionalism, Modern in treatment with the use of soft, pleasing colors which blend in with the tropics where the ships will often cruise. Another important feature is the work of individual artists used to add a decorative note and heighten the appeal of the interiors. Stained wood, oils, tempera and etched glass have been used as expressive mediums by these artists.

The President Monroe is designed along Classic-Modern lines. In the main lounge a large oil portrait of the president for whom the ship was named is set above the wood-burning fireplace, extending to the ceiling of this two-deck-high room; it is the creation of the well-known artist, Hildreth Meiere. Seven spandrels, carved by R. Philip Sanderson in bleached and natural mahogany, are set above the various openings about the room between the long, colorful hangings which go up to almost ceiling height. Specially designed sofas, chairs and coffee tables complete the décor of this popular room.

The library is also Modern with built-in bookcases along the walls; one side is covered by a large marine mural dramatically executed by David Loring Swazey, which, by its perspective, greatly enlarges the room area. The bar is attractively designed with red leather upholstery and inlaid linoleum floor; the two back-bar mural panels of tropical motifs are etched on glass by Artist Philip Guston. A series of gay water colors hung on the side walls depict American Indians in various aspects of their native life. The dining room is completely air conditioned and by the use of colorful upholstery on the fireproof chairs, a lower ceiling with ingenious indirect lights, two-tone floral curtains and a long mural above the banquettes by Allan D. Jones, Jr., exotic and colorful in its jungle scenes, the atmosphere is one of conviviality and ease. A mirror placed opposite the mural reflects the tropical scene and helps to add spaciousness. The large, airy staterooms are designed for the greatest amount of comfort and are also treated in a Modern manner.

From the oceans of the world, we turn inland to one of our most important rivers, the Mississippi, and find a startling change occurring since the days of "Showboat" fame on Ol' Man River. For wending its way from St. Paul to New Orleans is a streamlined steamer up-to-the-minute for our modern times.

One of the most versatile young designers, Mazie Krebs, a native of St. Louis and a success in the most varied phases of design, has climaxed her career by designing this amazing steamer. As a hold-over from the early age of two when she joined the circus as a clown, it is only natural that she should make, as one of the highlights

Russialoid

The Quality Coated Fabric

Chosen for the

S. S. Admiral

largest and finest inland passenger steamer ever built in America

IN this last word in streamlined modernity and luxurious appointments, "Russialoid" was selected for the qualities which are so certain to insure lasting satisfaction to any job—textural beauty, charm of color and body strength. Top designers and architects have long recognized these virtues of "Russialoid". If you, too, are looking for new decorative ideas, look into this coated fabric which is so equally well suited as a wall covering or upholstery material—just as in the S. S. Admiral.

Made by the makers of Pantasote the original successful artificial leather. Samples gladly submitted on request.

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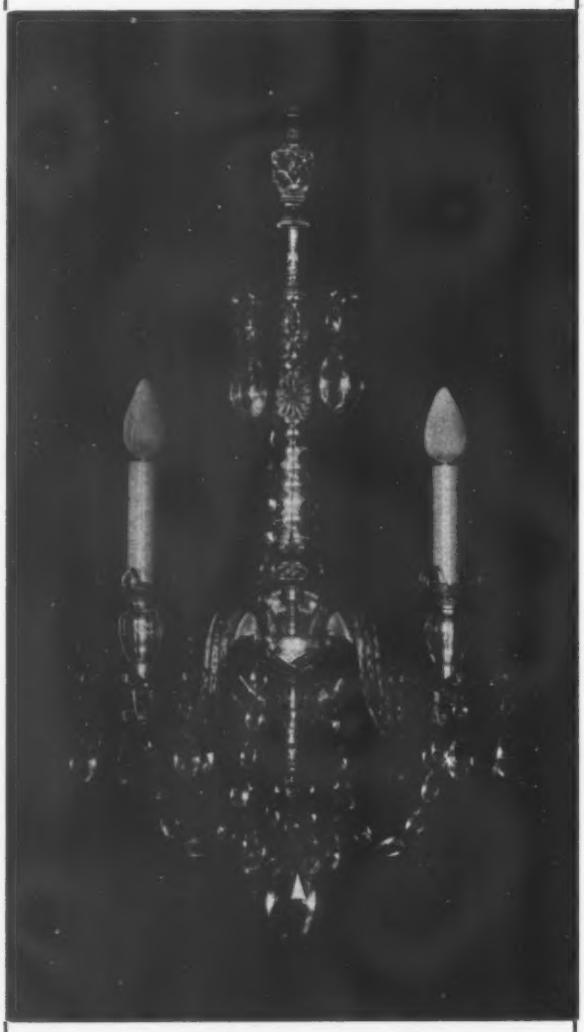
BRITAIN

DELIVERS THE

GOODS

The warehouse — checking in another recent arrival of Tapestries, Chintzes and Linens from England.

A. MARCHAND
INC.



Fine Crystal
Chandeliers
Candelabra
Wall Fixtures

680 FIFTH AVENUE

CIRCLE 7-1771 NEW YORK

DESIGN ON THE OCEAN AND THE MISSISSIPPI

aboard, a three-ring circus at the stern with Penny Arcade, shooting gallery, and The Tan BARk, presided over by a mustachioed attendant in a vividly striped shirt. Lions, tigers, leopards and other circus animals, with expressions ranging from nonchalance to ferocity, make up the seats at the refreshment tables.

The structure of the S. S. Admiral is entirely of steel; built like a skyscraper, it is unsurpassed for safety, rigidity and quiet operation, and is air conditioned.

Main deck "A" contains the Midway Amusement Center with its many entertainment facilities; deck "B" is devoted to the Blue Salon, a vast ballroom which can accommodate two thousand dancers. The entrance doors are faced with blue leather and are trimmed with satinized metal and glazed with blue plate. Luxurious lounges occupy spaces fore and aft of the dance floor proper, with side tables surrounding it. The ceiling, two decks high, is designed to represent the midnight sky, and star-shaped lights in familiar constellations shine through the acoustic panels of the ceiling. Modern signs of the zodiac on the side walls glow with luminous paint.

The powder rooms located on this deck are exceptionally smart: there is the Sonja Room with frosted windows, crystal lighting fixtures, giant white snowflakes and snow-covered shrubs painted on the blue walls, chevron-patterned mirror doors and snowy white rubber tiling. Lavish as the dressing room of a Hollywood star is the Glamour Room with tall, full-length mirrors hung with swags of tasseled white cords and lighted with crystal-plumed sconces. Fringe-trimmed stools are set before the mirrors, and crystal dressing tables complete the glamourous effect. The colors are deep wine-red and white with a black rubber floor; ceiling and walls of two-tone leather are deeply quilted in a diagonal pattern.

Deck "C" is known as the Club Admiral and overlooks the dance floor. Comfortable tables and chairs, metal Venetian blinds at the windows, varicolored linoleum flooring and a colorful marine compass set in the domed ceiling are a few of the outstanding features of this deck. Two more powder rooms are located here: the Greta Room executed in the quaint charm of Swedish peasantry, and the Deanna Room with musical bars on the walls as its chief design and the mirrors in shapes of individual musical notes.

Promenade deck "D" is appropriately termed "where the river breezes blow," and here space is found for a terrace garden with glass-topped tables, enameled green and white chairs, flowering plants and a promenade deck for a brisk walk or a leisurely stroll.

Deck "F" is named The Lido, and here, on the broad expanse of level rooftops, has been created an atmosphere suggestive of the continental resorts of Southern France.

Built in St. Louis by Streckfus Steamers, Inc., the S. S. Admiral, with Capt. John Streckfus as Master, joins the famous Streckfus Excursion Fleet, crowning a hundred and thirty years of steamboat progress along the famed Mississippi River.

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The interior designer interested in office design and decoration will find in our extensive line of office furniture many items that will aid in creating an interior that will precisely express the individuality of a client. Why not visit our showrooms and view the many unusual desks, chairs, bookcases, club chairs, davenports and filing equipment now on display.

Macey · Fowler
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★ Fine styling coupled with quality at economical prices are characteristic features of each piece of Dorset furniture. Above we illustrate two chairs, smartly styled and superbly executed, for the showrooms of the Goodall Decorative Fabrics Division of the Goodall Worsted Mills.
(Showroom decor by Eleanor Le Maire)

the Gavotte

A new Strahan wallpaper, portraying early American life. This paper, No. 7613, has all the charm and grace of a Virginian interior. Here is an outstanding wallpaper . . . designed and produced in accordance with Strahan's half-century-old "tradition of excellence."

THOMAS STRAHAN COMPANY

CHELSEA, MASSACHUSETTS
MAKERS OF FINE WALLPAPERS SINCE 1886
SHOWROOMS AT 417 FIFTH AVENUE IN NEW YORK
AND AT 6 NORTH MICHIGAN AVENUE IN CHICAGO

STYLE SLANTS

This Column is edited for you as professional interior designers, to bring you information on new products, to be a shopping guide for every day use, and act as a news hound in unearthing unusual items you might possibly miss at even the most familiar and often-visited showrooms. Whatever new slants on style appear we pass along for your imagination to develop according to your needs. We are off to a good start into the spring with many exciting prospects in the offing, including creations of designers for furniture, fabrics, floor coverings, accessories and the most functional household equipment. From kitchen to cellar today, every necessary part of household furnishings is so well designed it becomes pleasant to look at and live with. Each item is so designed that it does not "leave off" anywhere but flows harmoniously along in sympathetic rhythm, and includes everything from an automatic heater to the cornice boards; from switch plates to the furniture trimming.

WALLPAPER

Thomas Strahan Company is achieving some remarkable printing on those papers which carry many colors, for they are not only clear in value but blended perfectly; one in particular is a distant scenic in soft tones with large, deeply colored roses forming a diamond pattern over all. The *Jeanne d'Arc* floral is also complicated in its printing, but the result is delightful. *Regent Park* is taken from an old paper and now appears in charming individual designs

P. NATHAN SONS, INC.

ANNOUNCE
THE REMOVAL OF THEIR
SHOWROOMS AND FACTORY
ON OR ABOUT
APRIL 1st
TO

425 EAST 53rd STREET
NEW YORK

of horses and riders, colorfully gay. In the smaller patterns there are delicate field flowers and bowknots, stripes of light floral arrangements taken from the design on a lady's scarf of many years ago, and a minute diamond pattern design of cord and tassels.

The firm of Richard E. Thibaut, Inc. has moved to 269 Madison Avenue, between 39th and 40th Streets, where showrooms and executive offices will be combined. You will see here the 1941 collection of designs in every price range and also a new series of hand-made screen papers of special designs, presented in several colorings and also to order.

The new Thibaut wall paper sample book will show you the latest creations in the "Designs of Today", and you will be more than pleased with them all. First, there has been added a group of eighteen novelty color tints to meet the demand of the interior designer for the more unusual plain shades in fast colors. Another important feature is the addition of flock papers in the old technique but in more Modern patterns; one has a satin stripe and another a rep background. There is a wide range of stripes, from a two-color moiré to delicate florals. The textural plaids are excellent; *Bennington* with its covered bridges and farmyards is delightful; *Aureola* and *Melon Vine* will be on your list of favorites, as well as numberless others in this smart collection.

The middle of this month will see the blossoming of fifty new wall paper designs by the prominent Chicago firm of Bassett & Vollum. Beauties, all. You can see

Braddock Broadloom

An exclusive broadloom quality carpet.
Carried in stock in twenty unusual
decorative shades.

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Plaza 3-6066-6067-6068

Scalamandré
has no Labor Problem

Scalamandré's craftsmen and artisans — spinners, weavers, dyers, and all the others necessary to the operation of a fully self-sufficient fabrics manufactory — are without exception happy, comfortable and well-paid.

They receive wages far in excess of union scale. They perform their tasks under ideal working conditions. They know that their employer takes pride and a sincere personal interest in their well-being in and out of working hours. And they, in turn, take pride, and jealously maintain, the standing of their organization in the decorative fabric industry.

Is it any wonder that strikes are unknown, that a worker rarely needs or wishes to be replaced — that, in fact, many present workers represent the third generation of Scalamandré employees in a single family?

You who are Scalamandré clients have seen the result of this rather unusual situation. You have found that delivery promises are invariably kept; that quality standards are rigidly maintained, and that the artistry and craftsmanship of Scalamandré fabrics, under the care of satisfied and prospering workers, is unsurpassed; and likely to remain so.

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SCALAMANDRÉ SILKS

Manufacturers of
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STYLE SLANTS

them there or in the New York showroom—so remember the time, and let's compare notes when we report on these important papers later!

The wall paper division of F. Schumacher & Co. grows more important with each new pattern added, for all are distinctly designed and particularly well executed. *New England Toile* shows delightful scenes of the coastal portion, Salem and rural Vermont; there are many designs copied from fine old linens long admired in the stock of this firm's fabrics; *Natchez* is graciously presented with plumes and pearls; two military types include one of gold braid from an officer's coat and chevrons and eagles in red, blue and gold on a white ground. The *Pembroke* border is fascinating with its graceful festoons and arches. To tempt you further, there is a fetching design of gaily colored china pigs, and another thing to remember is that a new process of printing fabrics from the same screen as the wall papers makes them soft and adaptable to any type of material.

Nancy McClelland is a marvel at finding the finest and most amazing old papers, hidden away under coats of plaster for years and then discovered, all the way from Maine to the deep Southland. Her greater triumph lies in the fact that she has so ably copied them to resemble the old in texture and softness of color. One beautiful example is an embroidered batiste, even down to the breaks in the weave. *Massachusetts Birds* in red and white may be cut out for window valances, and *Shield*, a small, all-over pattern, was found in the Bates house in Dutchess County. Perhaps the most outstanding and unique of them all is *Shells In The Archway*, taken from the General Knox house in Maine; over a hundred years old, this lovely design is now found here in shades of sepia on a shell pink ground. This is the most outstanding collection of Early American designs you can hope to see.

The distinguished new *Han-Tec* line seen at Sigfrid K. Lonegren is lovelier than ever, and a noticeable number of silver grounds have been included. *Dixie* is a charming southern design with a stately mansion and leisurely strolling figures; *Gazelle* is both lively and ever so smart; there is an unusual rose-and-tassel pattern also, and for formal interiors many stunning effects may be obtained by using the capital and base with separate nine foot column strip. *Apples and Madonna* is another intriguing all-over pattern, especially in the red, green and gray combination. The new borders suggest other unusual schemes, but all deserve your immediate attention if you haven't already seen them.

The Schmitz-Horning Co. has recently issued a catalog for 1941-1942. In it you will see photographs in color of a wide variety of interiors using the handsome scenics and other wall coverings of this firm. You will note that there is a simplification of style, more modern colorings and smaller scale designs in the new patterns, many of which emphasize American motifs. *American Desert* gives a wide vista with distant snow-capped mountains and cactus in the foreground; three two-tones-and-white

The Dumont Table *The Preston Chair*

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color combinations are available. *Landing Of The Pilgrims* in a new coloring is another effective scenic filled with ships and figures to give it life, action and color.

You are acquainted with the Warner Company's line of distinctive wall papers, of course, but do you know that the firm has a new showroom—for the exclusive use of interior designers—in the Merchandise Mart, Chicago? The Space is 6116, and you couldn't spend an hour to better advantage than here examining the new line. Ten beautiful designs, each in four different colorings—who could ask for anything more?

POTPOURRI

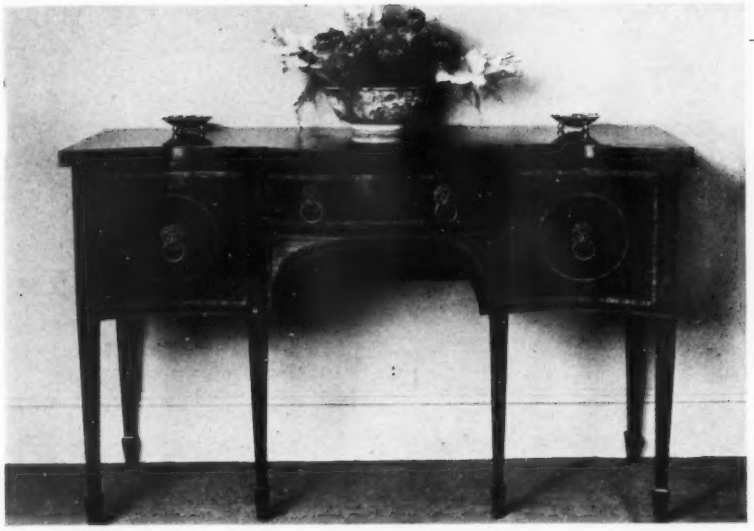
The announcement has been received that William A. Kimbel, President of A. Kimbel & Son, is withdrawing from participation in the firm for the purpose of devoting his energies to other business interests. Oscar O. Widmann, for many years Vice-President, will continue the corporation under his direction as President at the present address, 15 East 60th Street, in the practice of interior design.

If you've despaired of ever again obtaining the charming ceramics, dinnerware and glass from Finland that have always been so popular with your clients, you'll be cheered to know that the largest shipment of its kind ever received from Scandinavia is now on view in the showroom of the Finland Ceramics and Glass Corporation. Here in all its glory of lavish and imaginative decorations and glazes is the famous Kupittaan Savi art pottery. Here, also, is to be found the appealing beauty of Karhula glass, famous for its pure transparency, in three types; engraved pieces, blown glass in bowls, vases, decanters and stemware—also colored glass in azure, sea-green and smoke tints. Not to be missed!

The Orrefors Galleries has added a new finish named *platina*, a dulled, frosted finish applied to the type of glass which has an irregular bark-like texture. The effect is most pleasing on both the very heavy glass for vases or ashtrays and the thinner type used for glasses, which come in several sizes. The flowing, fluted shapes are especially decorative in both the low type for ashtrays or the larger vases. A variety of other items, large and small, are also to be had in this attractive new finish. Stop in soon!

Decorative plaster work, whether for wall and other architectural room features or for a two-bracket candelabra, can now be ordered from the Decorators Plaster Studio operated by Robert H. Stone, Jr. and staffed by sculptors of great creative ability. The firm is located at 206 East 33rd Street, and if you'll go in and present your problems—you will be given a clever solution and it doesn't matter how complicated the ornament or design may be that you require.

The firm of Mottahedeh and Sons, headquarters for things Persian, has a unique and exciting collection of valuables you will have a hard time to find elsewhere. It includes old Lowestoft china, Chelsea and Crown Derby pieces, unmatchable French oil lamps and hand-painted glass vases. Crystal prisms are hard to obtain as you



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Recently received from England, this serpentine sideboard is of a particularly fine Sheraton design. Distinguished for its richness of color and graceful lines, it is one of a group of mahogany reproductions which now may be seen in our showrooms.

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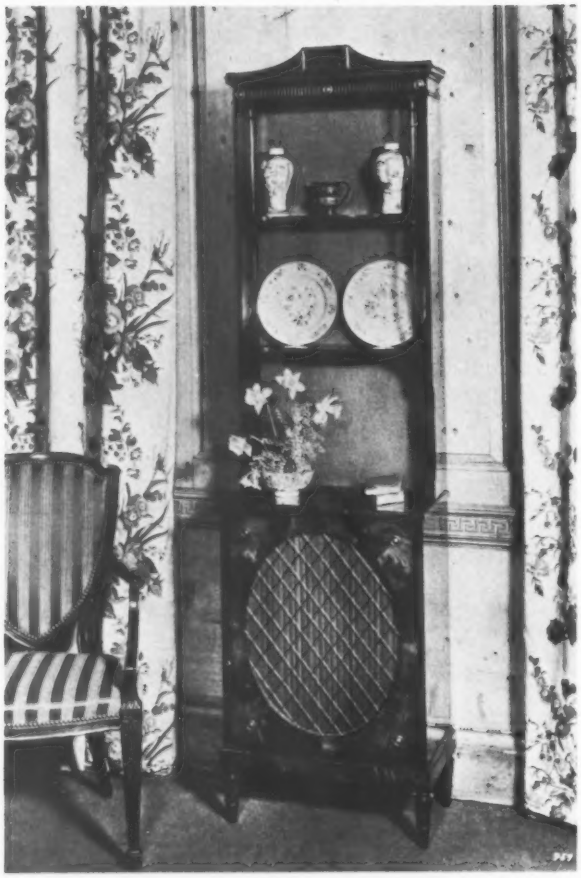

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know; here, you will be happy to learn, are a number which are used on old lamps. In Persian ware there are pottery and copper pieces, lacquers, brocades and homespuns as well as those charming, gay, tinkling camel bells.

The firm of Grow and Cuttle in the Merchandise Mart, Chicago, has added an excellent scenic wall paper in five 30″ panels called *Devonshire Hunt.* This attractive landscape is executed in natural colors on a background of old parchment and also comes in two-tone combinations. Special colors may be ordered.

The American handcraft designer has at last been given a shop where creative designs in all the various fields are on display—and for sale. America House at 7 East 54th Street is the outlet for the Handcraft Cooperative League of America, Inc., a parent organization open to handcraft groups or individuals in any section of the United States. You can find here the lovely rug creations of Frances Miller, or those spontaneous designs from the native weavers in Maine. There is silver by Laurits C. Eichner, glass by Maurice Heaton, ceramics by Earl Gregory and William Artis. The hand-blocked textiles printed on muslin are most individual, and other items include pewter, wrought iron, wood, furniture, linens, tweeds and homespuns. The attractive showroom is the combined result of Architect Morris Ketchum, Jr., and Interior Designer Dorothy Draper.

Modern architecture is using more glass than ever before, and from Sweden, a country well advanced in Modern architecture, has come the *Perspective Window*

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invented by Eric Sigfrid Persson. Among the first of its many advantages is its wide expanse of glass, permitting a closer contact with nature, and affording an unobstructed view. It is easy to operate, both for ventilating and cleaning; screens may be used in the summer and a sunshade is available to help reduce glare. These windows have two undivided glass panes about two inches apart, set in a double sash; they are not pushed up and down, but hang suspended from the window frames about halfway up and are swung in and out by a handle at the bottom. Single glass panes may be had if desired. Manufactured by Perspective Windows, Inc., these windows have already been used functionally and effectively for apartment houses, hotels, factories, schools, hospitals and many other buildings.

The first rubber-base upholstery material to be put on the market was developed by the United States Rubber Company twenty years ago. This material is appropriately termed *Naugahyde*, and through the years has been continuously developed and improved until today it possesses a greater strength and more attractive appearance than ever before. This material is constructed of a scientific combination of live rubber and crushed genuine leather; various colored pigments are added to achieve the many colors and shades in which it is offered. This same company has recently announced a new material called *Top Grain Naugahyde* which duplicated in appearance real top grain analine dyed leather. The finish used imparts a beautiful lustrous appearance and renders the material

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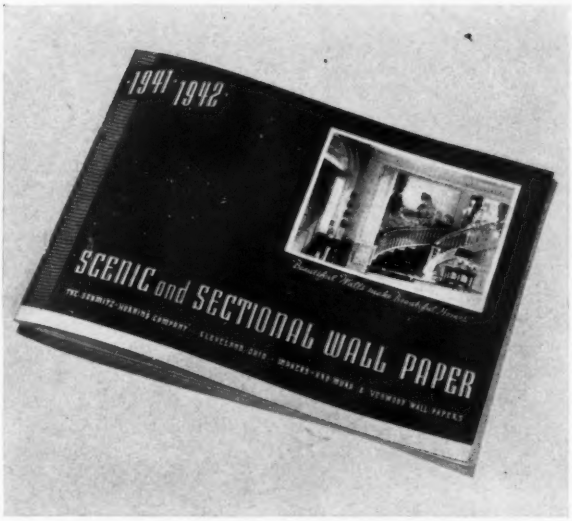

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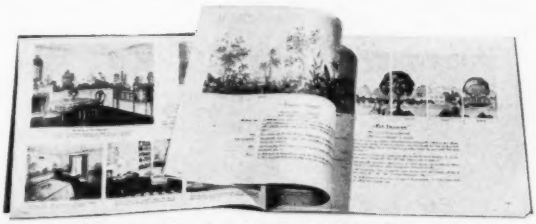

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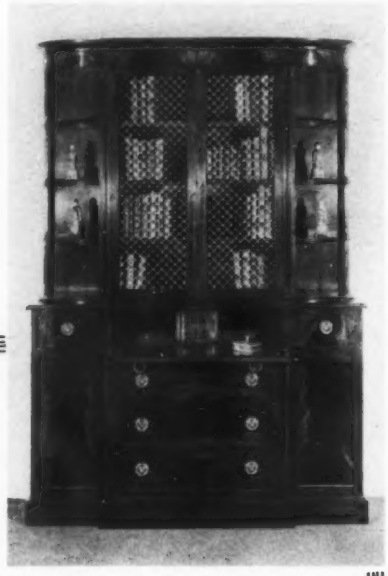
impervious to moisture and resistant to scratching. Both may be cleaned with soap and water, the material is extremely flexible and is well adapted for upholstering seat cushions such as the new latex cushions of U. S. Royal Foam. Ventilated *Naugahyde* is also available.

The O'Brien Varnish Company announces a new line of wood finishes which blend the qualities of stain and enamel. These *Pen-chrome Wood Finishes* include twelve dye-coats, a clear finish to be used over them and another special clear finish developed exclusively for use on oak floors. Among the colors included are: Bleached Mahogany, Honey, Sandalwood, Cactus Green, Cinnamon and Platinum. These finishes were particularly designed for use on white pine, yellow pine, gum, birch and fir; when applied they produce the pale pastel colors of enamel without effacing the natural beauty of the wood graining. They are waterproof, act as a sealing agent and retain the soft texture and marproofness of wax. You will find them economical as well as in perfect harmony with almost any wall paint or paper.

The effectiveness of electric turntables for display purposes cannot be disputed, but many times the use of them has been prohibited by their high cost. However, the General Die and Stamping Corp. has developed *Roto-Sho* which is an extremely inexpensive one, available with a black enamel or chromium plated finish and top discs of steel, wood or mirror. The 16 inch table is standard



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equipment and handles a 150 lb. balanced load or a 200 lb. centered load, revolving three times a minute.

FURNITURE

The Original Studio Iron Works, Inc., designers and manufacturers of wrought iron furniture and fireplace equipment, has opened a new and spacious showroom at 35-37 West 23rd Street. For those who have had to wend their way down to Green Street to see these pieces, this will indeed be welcome news, and with this convenient new location many more will have a better opportunity to view the latest 1941 original creations presented here.

The entrance hall of M. Singer & Sons, manufacturers of furniture for fifty-six years, will give you a general idea of the type of work done by this firm, for the wall panelling, chairs, bridge table and other pieces all are good examples. While specializing in upholstered furniture, you can also have any piece you need made to order, for the range is wide, including as it does Modern bars, bar stools, Regency tables, library steps, sofas and chairs of every period. Furthermore, the factory is located in the same building to give you quicker service, and a five year guarantee goes with every piece sold. You will find this firm most cooperative on all contract jobs, such as theaters, hotels and other similar work. The Chicago showroom is on the 17th floor of the Merchandise Mart.

The Wilton Furniture Co. is now located at 305 East 63rd Street. The additional showroom space of these new quarters will give you a better opportunity to view the large selection of 18th Century and Modern pieces.

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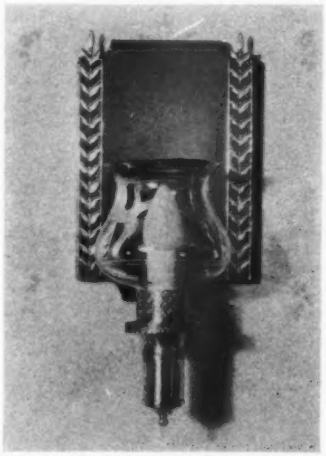

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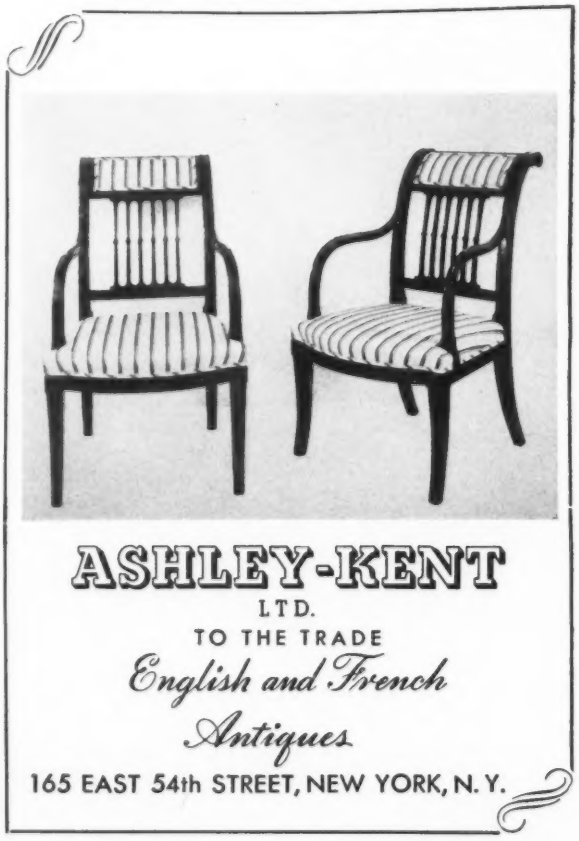
Just recently—for the second time before its first birthday—Somerset Furniture Co. increased the size of its display space and the capacity of its workshop. Now the new showrooms occupy an entire floor at 24-26 West 25th Street, with the workshop in the same building. This enlarged space permits the display of a new line of select cabinet pieces, including occasional, lamp, and extension tables, besides the firm's ensembles of fine upholstered furniture in a wide range of periods.

The C. W. Stockwell Co. is attempting to create in its designs a style trend which will appeal to the interior designer and client without having too much of the theatrical attached to them. In addition to beauty, good form and outstanding color are also brought into each design. "Tropical Splendor", one of the new *Trend of the Times* wall papers, is designed to bring a semblance of tropical charm into homes located far from the torrid zone.

John Guidotti, Inc., importers of antiques and reproductions, have left their 26th street address and are now located uptown at 231-235 East 47th Street—a location you will find far more convenient and accessible when on your shopping tours.

LEGAL EFFECTS OF MILITARY SERVICE, by Ganson J. Baldwin. 50 pp. Bound in buckram, $2.00. New York: The Author, 72 Wall Street.

If you wonder how things military will affect your business and your personnel, this is the book for you. Bold type headings give the essentials, and there is an appendix.



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THE ART OF MOSAICS

By Hildreth Meiere

Editor's Note: The well-known American artist, Hildreth Meiere, recently gave the following illustrated talk on mosaics at the Artist-Craftsman Gallery, 64 E. 55th St., during the course of the mosaic exhibition now on view. An example of Miss Meiere's painting is shown on page 24.

My approach to mosaics will not be orthodox. I do not believe that all people who have the historic approach or perhaps even the approach to mosaic as a fine art are the ones who can really work in mosaic, but rather those who approach it experimentally.

I do not speak as an authority at all, except as an artist who has had quite a lot of experience in mosaic. Rather than having had a long apprenticeship as have the mosaic craftsmen, I got a big job to do in mosaic; and that was my approach, that was how I learned mosaic. I had begun my art studies in Italy and visited Ravenna and loved it, as any art student would; but then I was only mildly interested in mosaic. After a rather liberal fine arts training I got the job doing the mosaics at St. Bartholomew's here in New York, on the strength of having done a good deal of church work.

So I spent the summer going to Italy, studying in the old mosaic shops, talking to people who might possibly execute my work later. I spent some time also in the mosaic studios in Berlin.

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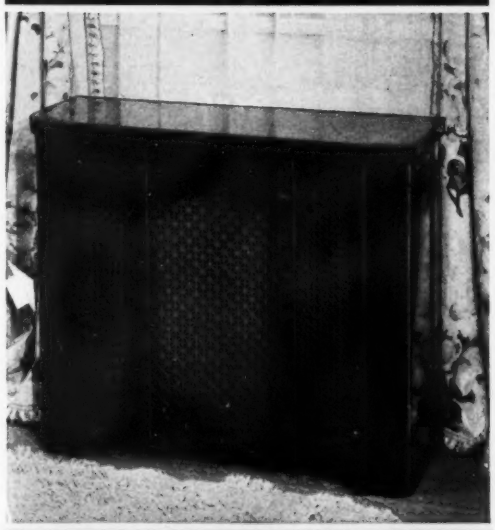
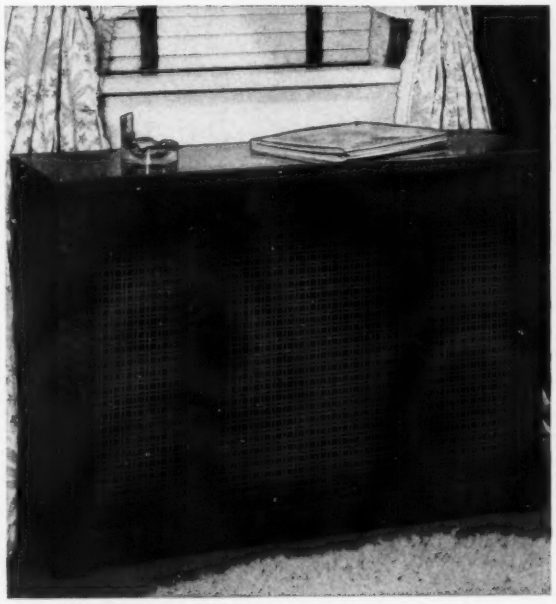


Model F—Master Model—Shown in a true American walnut finish with Union Jack steel grille—Adjustable legs.



Model G — Standard Model — Basketweave grille.

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THE ART OF MOSAICS

But I really am not a craftsman in the primary sense of the word. I think, however, it is possible to learn enough about a craft while designing for it—you have to have a certain feeling for that craft to do good design in it. I think a good many of us would be cut off from craftsmanship if we had to work in the craft ourselves. But I feel there is space in the creative end of these crafts for people who have enough feeling for the craft to design for it.

Having approached mosaic—as one might say, late in life, and with the approach I had—I do not look upon it as does an authority upon the history of mosaics. I feel it is a medium of great beauty and of many artistic possibilities. You do not have to do mosaic just the way it has been done at Ravenna. I have gone to Russia, Constantinople, the Baltic, Greece, Damascus, elsewhere, and seen the great mosaics. Nothing detracts from my respect for what has been done in the past—but just now I am interested in the living, vital quality of mosaic.

Mosaic has had its ups and downs, and I see no reason why there should not be a great period of mosaic again now—barring such temporary deterrents as world wars, etc. Time, it seems to me, is ripe for the expression of what mosaic is best fitted for—texture, a quality of scale such as no flat painted surface ever has, a sympathetic relationship to modern planes and angles, interiors, exteriors—a moving quality of texture that has life in it, not just a dull, dead thing. It seems to me this is one of the things that is terribly necessary for modern architec-

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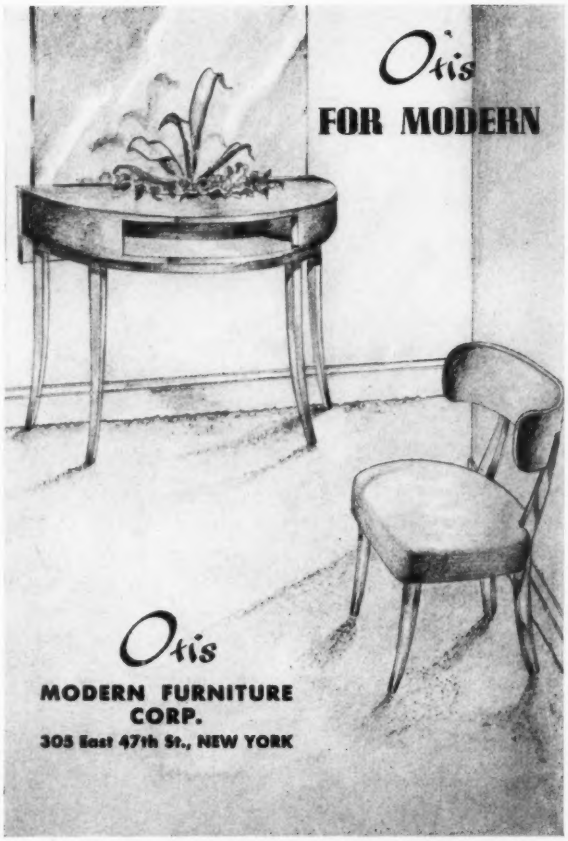
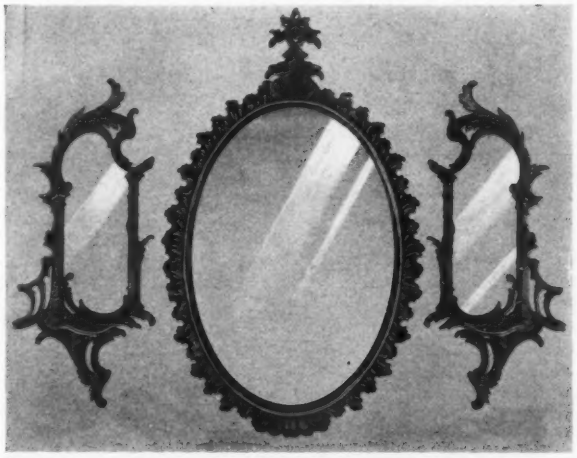
ture. The little interruptions that give light and shade to architecture—such as its very texture—will bring it closer to the people. Mosaic was needed in the big simple curved interiors of the Byzantine style; and I think modern architecture has been moving steadily toward that same sort of decoration.

We know how, at the N. Y. World's Fair, few paints stood up outdoors. Nothing they gave us to use out there was good enough to stand up more than a year or two. The murals all gave out and had to be destroyed at the close of the Fair. Many of them had to be repainted after the first year; and the metal things also discolored. But the mosaics and ceramics stood up. These things lasted—and this makes mosaic one of the most attractive mediums, especially for church architecture and that sort of thing. It has a richness and a quality of luxury unlike paint. It is not a cheap nor a sleazy thing. A good mosaic has style as well as quality.

The real challenge in modern mosaic art is to find some practical way of using it—that is, from the cost standpoint. You are soon in competition with cheaper mediums than your mosaic. Not that the glass is expensive, but the labor is costly. It means time. There has been, because of this cost problem, a certain incentive to find trick ways—using a little mosaic to make a lot of mosaic. Many of the modern things—we have examples here in this exhibition—are done in "silhouette mosaic"—using a great deal of colored plaster and stucco and just a little mosaic. This is much cheaper. Out at the World's Fair a job of mine,





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the mosaic on the Public Health Bldg. was less than 10% mosaic.

I don't think that this is to be scorned. Anything that succeeds is true if it accomplishes what it sets out to do. We should not be above getting an effect in any way if it is a good effect and provided the thing itself is good.

Mosaic itself means just little bits of things put together —you can have a mosaic in ceramic, a mosaic of slate; but what we are talking about is the glass mosaic, or possibly the marble mosaic too.

The great things in mosaic are at Ravenna, 5th century, and at Santa Sophia; then there was another big revival of mosaic art in the 10th, 11th, 12th and 13th centuries. But when painting came into its own in the 14th and 15th centuries, you find a downfall of mosaic—that is, of that particular cycle. But remember that the early painters of the Renaissance—Cimabue, Ciotto even Raphael—were first mosaic designers, then became painters. Some of the worst mosaics in St. Mark's are those by Titian. He so misunderstood mosaic as to try to paint in it. Some of his contemporaries dug out the mosaics in St. Mark's and did them over again. They wanted just reproductions of their paintings; and it was this loss of the feeling for surface, of the feeling for two-dimensional design, that caused mosaic to die. There were dabs of it done after the 14th and 15th centuries, but they were very bad.

Unless mosaic today is done in a creative way, it is beneath contempt. The final degradation of the art is that

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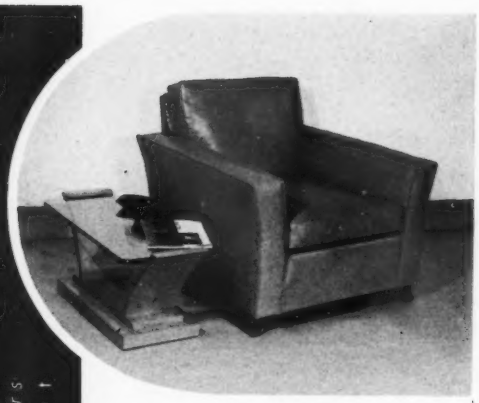

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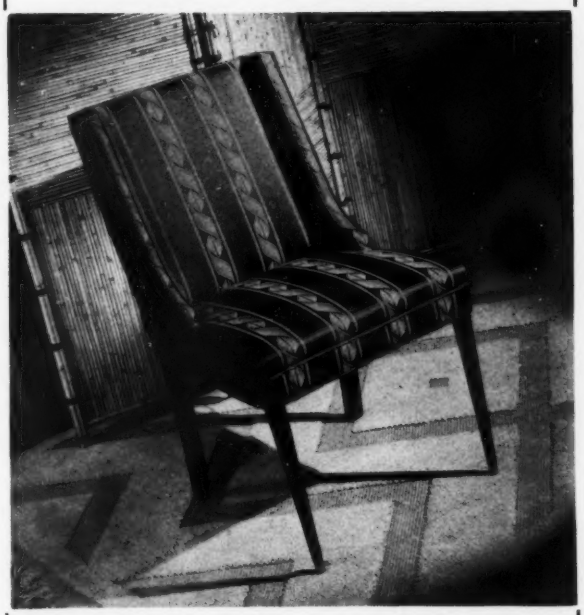

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THE ART OF MOSAICS

they try to make it look just like painting. In St. Peter's in Italy there are copies of paintings done in marble mosaic —but that is just a stunt, that is not real mosaic.

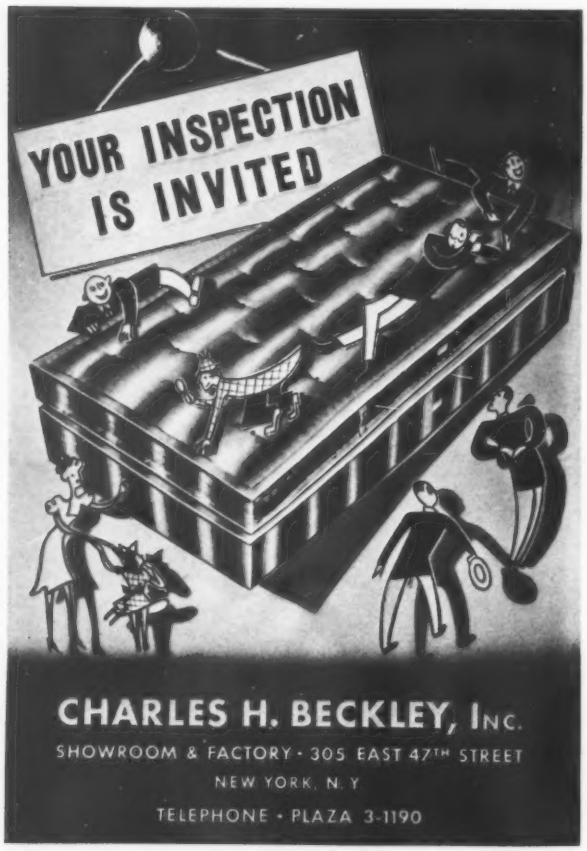
Mosaic was first done by putting a rough design on the wall, putting plaster on, and then the artist putting the little teeth (the tesserae) into the wet plaster from the front. When this method was changed to the present one using paper, I don't know. But now, once again, Elsa Schmid, Boris Amiroff in London, and others, are returning to this old way, doing their own designing and setting.

Fresco paintings developed when they could no longer afford mosaic, but used the underpainting that was done to set the mosaic in, and this underpainting became the final thing—the fresco.

The Exhibition of "The Art of Mosaics in Modern Times" is now on view at the Gallery of the Artist-Craftsman, 64 E. 55th St., New York and will continue through March 28, 1941.

OBITUARY

Fredrick Bowen Gaenslen, Architect, 71 years of age died recently at his home in San Antonio, Texas. Mr. Gaenslen attended St. Mary's College in San Antonio and graduated from Massachusetts Institute of Technology, mastering in Architecture; after his graduation he worked in Boston and Philadelphia architects' offices. He was one of the original founders of the Texas Society of Architects and practiced forty-five years in his home city of San Antonio, designing many churches and schools.



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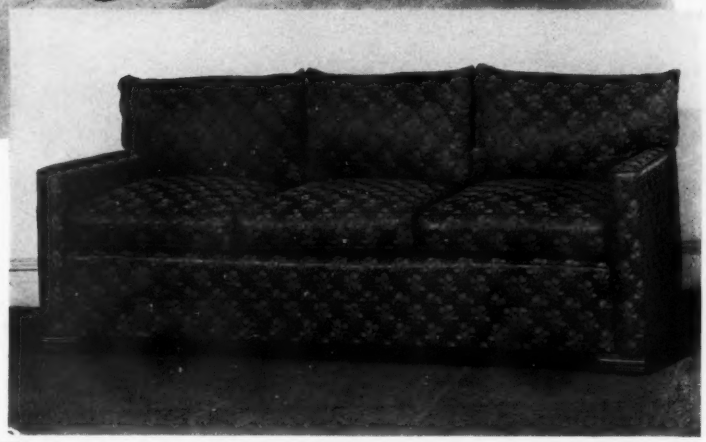

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